GHAZAL: A STUDY OF URDU, KANNADA & TRANSLATION OF GHAZALS

Thesis submitted to the Kannada University, Hampi
for the Award of the Degree of
Doctor of Philosophy in Translation Studies

Research Scholar
Bhagyalakshmi Bharade

Research Guide
Dr. A. Mohana Kuntar
Head of the Department
Deparment of Translation Studies
Kannada University, Hampi

Co-Research Guide
Dr. B.O. Satyanarayan Reddy
Department of English
Veerashaiva College, Bellari

659

Department of Translation Studies
Kannada University, Hampi
Vidyaranya 583 276

2015

ಪರಾಮರ್ಶೆಗೆ ಮಾತ್ರ.

"ಸಿರಿಗನ್ನಡ" ಗ್ರಂಥಾಲಯ

ಕನ್ನಡ ವಿಶ್ವವಿದ್ಯಾಲಯ, ಹಂಪಿ

ವಿದ್ಯಾರಣ್ಯ ಪಿನ್ ೫೮೫೧೨೮.

ಪಿ.ಯು.ಸಂ. ಕ ಪ್ರಸಾಪ

51.659 659

ಪಿಡಿಗಸ್ಪ ಗ್ರಂಥಾಲಯ
ಕನ್ನಡ ವಿಶ್ವವಿದ್ಯಾಲಯ,ಹಂಪಿ

AKSHARA GRANTHALAYA
ACC.NO. 049549

pca

659

GHAZAL: A STUDY OF URDU, KANNADA & TRANSLATION OF GHAZALS

ಕನ್ನಡ ವಿಶ್ವವಿದ್ಯಾಲಯ
ಕನ್ನಡ ವಿಶ್ವವಿದ್ಯಾಲಯ, ಹಂಪಿ.

Research Scholar
Bhagyalakshmi Bharade

Research Guide
Dr. A. Mohana Kuntar
Head of the Department
Deparment of Translation Studies
Kannada University, Hampi

Co-Research Guide
Dr. B.O. Satyanarayana Reddy
Department of English
Veerashaiva College, Bellary

Department of Translation Studies
Kannada university, Hampi
Vidyaranya 583 276

8H1-608
BHA 9
049549

DECLARATION

I do hereby declare that the dissertation entitled "GHAZAL: A STUDY OF URDU, KANNADA AND TRANSLATION OF GHAZALS" has been written by me and that it has not been the basis for award of degree, diploma or any other title.

30/3/2015

Bhagyalakshmi Bharade

Research Scholar

CERTIFICATE

This is to certify that the dissertation entitled "GHAZAL: A STUDY OF URDU, KANNADA AND TRANSLATION OF GHAZAL" by Bhagyalakshmi Bharade is a bonafide record of research done by her under my supervision and that it did not previously form the basis for any other degree, diploma, associateship, fellowship or other similar title to the candidate.

(Dr. B.O. Satyanarayana Reddy)
Research Co-Guide

(Dr. A. Mohana Kuntar) 20/2/14
Research Guide

ಡಾ. ವಿ.ಮೋಹನ ಕುಂಟಾರ್
ಪ್ರಾಧ್ಯಾಪಕ, ಭಾಷಾಂತರ ಅಧ್ಯಯನ ವಿಭಾಗ
ಕನ್ನಡ ವಿಶ್ವವಿದ್ಯಾಲಯ, ಹಂಪಿ
ವಿದ್ಯಾರಣ್ಯ ಜಿಲ್ಲೆ, ಹೊಸಪೇಟೆ ತಾ.ಬಳ್ಳಾರಿ ಜಿ

TABLE OF CONTENTS

Chapter I :	Introduction	1
Chapter II :	Review of Literature and Methodology of Study	46
Chapter III:	Formal Features of the Ghazal	60
Chapter IV:	A Study of Urdu, Kannada and Translation of Ghazal	88
Chapter V :	Findings and Conclusion	231
Biblography:	Referance Books	239

Appendix

CHAPTER I

INTRODUCTION

CHAPTER I

INTRODUCTION

Man uses multifarious media to express himself. Language is one of them. Even in language, there are many ways of expression. We compose lyrics which are meant to be sung. Lyric poetry expresses the thoughts and feelings of the poet

'We look before and after
And pine for what is not:
Our sincerest laughter
With some pain is fraught;
Our sweetest songs are those that tell of saddest thought'

Shelley, the finest lyrical poet in English, sings the above lines which refer to the dichotomy of life. Such 'Paradoxical poetic pieces' present realism. This Literary portrayal is an expression of individual and social life through language. There is an intimate and vital bond between life and literature owing to the fact that life is the literary material of literature. It is the utterance of the writer's experience. Pablo Picasso, Spanish sculptor, painter, poet, playwright, ceramist, and stage designer says: *Everything you can imagine is real.*

An apt interpretation of literature is that it is an 'interpretation of life as life shapes itself in the mind of the interpreter.'[1] One of the greatest poets of the

world, *Hafiz Shirazi*, a Mystic poet, has put the simple thought, which is also a fact that life is transient, in the beautifully poetic framework of a couplet:

> Craving is a castle built in the air
>
> Like a hollow house and a place of despair.

In a nutshell, the poetic qualities of emotion and imagination, embodied in a certain form of expression (i.e. genre) which is rhythmical or metrical. Aristotle's division of poetry is into three genres: Comedy, Tragedy and Epic. But modern poetry divides poetry into: *Lyric, Narrative and Dramatic.*

A *Narrative* poem narrates a story. *Dramatic poetry* is any poetic composition in the form of a drama.

Lyric[1] originally refers to a poem sung to the music of a lyre which is a 'stringed instrument of the harp family having two curved arms connected at the upper end by a crossbar, used to accompany a singer or reciter of poetry.[2] It has a song-like quality, in the words of *Safi Lucknavi*:

> Pass on the lyre 'cause he has commenced a ghazal so that I could accompany.

Arabic ghazals (plural form: *ghazaliyyat*) have been around a long time, much longer than any of the standard Western poetic forms. They are first found in the literature of the Arab world in the sixth century.

In ancient Greece an early distinction was made between the poetry chanted by a choir of singers (choral lyrics) and the song that expressed the sentiments of a single poet. The latter, the *melos*, or song proper, had reached a height of technical perfection in "the Isles of Greece, where burning Sappho loved and sung," as early as the 7th century B.C. The poetess, together with her contemporary Alcaeus, was the chief Doric poets of the pure Greek song. By their side, and later, flourished the great poets who set words to music for choirs, Alcman, Arion, Stesichorus, Simonides, and Ibycus, who were followed at the close of the 5th century by Bacchylides and Pindar, in whom the tradition of the dithyrambic odes reached its highest development.

Latin lyrics were written by *Catullus and Horace* in the 1st century bc; and in medieval Europe the lyric form can be found in the songs of the troubadours, in Christian hymns, and in various ballads. In the Renaissance the most finished form of lyric, the sonnet, was brilliantly developed by Petrarch, Shakespeare, Edmund Spenser, and John Milton. Especially identified with the lyrical forms of poetry in the late 18th and 19th centuries were the Romantic poets, including such diverse figures as Robert Burns, William Blake, William Wordsworth, John Keats, Percy Bysshe Shelley, Lamartine, Victor Hugo, Goethe, and Heinrich Heine. With the exception of some dramatic verse, most Western poetry in the late 19th and the 20th century may be classified as lyrical.

In Italy, *Petrarch* developed the sonnet form pioneered by Giacomo da Lentini and Dante's Vita Nuova. In 1327, according to the poet, the sight of a woman called Laura in the church of Sainte-Claire d'Avignon awoke in him a lasting passion, celebrated in the Rime sparse ("Scattered rhymes"). Later, Renaissance poets who copied Petrarch's style named this collection of 366 poems II Canzoniere ("The Song Book"). Laura is in many ways both the culmination of medieval courtly love poetry and the beginning of Renaissance love lyric.

In India too, *Classical Sanskrit literature* is pregnant with lyrical poems. It has its individual traits, the most important of which is the refined elaboration of the single strophe, as opposed to continuous composition. The forms of these strophes are highly elaborate and almost infinitely varied. The most elaborated of the longer lyric compositions are the *Meghaduta* and the *Ritusamhara,* both works by *Kalidasa.* The theme of the former work is a message sent on a cloud by an exiled *yaksha,* or supernatural being, to his love. The *Ritusamhara* is famous for its descriptions of tropical nature in India, interspersed with expressions of emotion. A very fine example of Kalidasa's poems is

"Oh, dear, this utterly sweltering season of the highly rampant sun is drawing nigh, and it will always be good enough to go on taking daytime baths, as the lakes and rivers will still be with plenteous waters, and at the end of the day, nightfall will be pleasant with fascinating moon, and in such nights Love-god can somehow be almost mollified...[who tortured us in the previous vernal season... but now without His sweltering us, we can happily enjoy the nights devouring cool soft drinks and dancing and merrymaking in outfields...] "Oh, beloved one, somewhere the moon shoved the blackish columns of night aside, somewhere else the palace-chambers with water [showering, sprinkling and splashing] machines are highly exciting, and else where the matrices of gems[like coolant pearls and moon-stone, etc.] are there, and even the pure sandalwood is liquefied [besides other coolant scents,] thus this season gets an adoration from all the people...

..... Seasonal Cycle

The saint poets of Veerashaiva literature have composed thousands of 'vachanas'. These are otherwise called Vachana Literature. *BASAVANNA* is considered as the protagonist of the Veerashaiva religion in Karnataka in the 12th Century. His vachanas blend the concept of devotion and reformation, thereby making them very much relevant in the contemporary society. They are synonymous with the sufistic ghazals. One of the vachanas of Basavanna is quoted here:

The following vachanas are translated by Laxmi Chandrashekar and Vijaya Guttal.

The wealthy build temples of Shiva
Lord, what can I do, a poor man?
My legs are the column and body itself a temple
my head the golden crest.

Listen,O lord Koodalasangama,

things fixed shall end the moving shall stay.

Annamacharya was a Telugu poet and musician of 15th century He was regarded as the 'Telugu pada kavita pitaamaha'(i.e., Grand old man of Telugu poetry). He was a devoted to Lord Venkateswara of Tiruptai. He composed more than 32, 000 Carnatic krithis in the Carnatic music tradition. His compositions are like floral offerings to God. In other words, in theme he praises Venkateswara, describes his love for Him, argues and quarrels with Him, meditates on His attributes, confesses his failures and apprehensions, and surrenders himself to Him. It is like the Sufi worshipping his Beloved in his own way. These poetic compositions of Annamacharya are like the ghazals which Sufis compose with their unique and ambiguous symbols. Annamacharya also praised Lord Venkateswara in his poems by expressing his love for Him. The following is a few lines for reference:

"There are no differences of low and high. "Srihari"(i.e., Vishnu) is in charge of maintenance, protection of the good and destruction of the bad. Srihari is the indwelling Spirit to one and all. All the beings in creation are one because the indwelling spirit in every creature is one and the same.

Sleep is same to all, be it a king or a servant. Be it a "Brahmin or "Chandala"; the earth they live on is the one and the same."

Kabir composed in a pithy and earthy style, replete with surprise and inventive imagery. His poems resonate with praise for the true guru who reveals the divine through direct experience, and denounce more usual ways of attempting god-union such as chanting, austerities, etc. Kabir, being illiterate, expressed his poems orally in vernacular Hindi, borrowing from various dialects including Avadhi, Braj, and Bhojpuri. An example is given below:

HANG up the swing of love to-day! Hang the body and the mind between the arms of the Beloved, in the ecstasy of love's joy:

Bring the tearful streams of the rainy clouds to your eyes, and cover your heart with the shadow of darkness:

Bring your face nearer to His ear, and speak of the deepest longings of your heart.

Kabîr says: "Listen to me, brother! Bring the vision of the Beloved in your heart."

Songs of Kabir is a collection of his poems, collected by Kshitimohan Sen from mendicants across India, that has been translated to English by Rabindranath Tagore.

Rabindranath Tagore's literary compositions are lyrical in nature. His self expression is unique: He says:

I dreamt that she sat by my head, tenderly ruffling my hair with her fingers, playing the melody of her touch. I looked at her face and struggled with my tears, till the agony of unspoken words burst my sleep like a bubble.

I sat up and saw the glow of the Milky Way above my window, like a world of silence on fire, and I wondered if at this moment she had a dream that rhymed with mine.

A ***bhajan*** or ***kirtan*** is a Hindu devotional song. *Bhajans* are often simple songs in lyrical language expressing emotions of love for the Divine. Notable authors include Kabir, Surdas, and Tulsidas. In the sufistic terminology, such poetry is mystical.

We find lyric in European literature also. A ***lyric poem*** is a comparatively short, non-narrative poem in which a single speaker presents a state of mind or an emotional state. Lyric poetry retains some of the elements of song which is

said to be its origin: For Greek writers the lyric was a song accompanied by the lyre.

The ***sonnet*** was originally a love poem which dealt with the lover's sufferings and hopes. It originated in Italy and became popular in England in the Renaissance, when Thomas Wyatt and the Earl of Surrey translated and imitated the sonnets written by Petrarch (**Petrarchan sonnet**). From the seventeenth century onwards the sonnet was also used for other topics than love, for instance for religious experience (by Donne and Milton), reflections on art (by Keats or Shelley) or even the war experience (by Brooke or Owen). The sonnet uses a single stanza of fourteen lines and an intricate rhyme pattern (see stanza forms). Many poets wrote a series of sonnets linked by the same theme, so-called **sonnet cycles** (for instance Petrarch, Spenser, Shakespeare, Drayton, Barret-Browning, Meredith) which depict the various stages of a love relationship.

Lyric poems are about love, but they can be about anything which stirs the emotions. A very good example of lyric poetry is *Sonnet Number 18*, written by William Shakespeare:

> Shall I compare thee to a summer's day?
> Thou art more lovely and more temperate.
> Rough winds do shake the darling buds of May,
> And summer's lease hath all too short a date.
> Sometime too hot the eye of heaven shines,
> And often is his gold complexion dimmed,
> And every fair from fair sometime declines,
> By chance, or nature's changing course untrimmed.

Qasida and its Historical Background

This Research Work delineates the genre of Ghazal which was an integral part of another poetic genre called *'Qasida' in* the Arabic language. It is the

oldest genre of Arabic poetry. 'Qasida' is a poetic form developed in pre-Islamic Arabia. It is a laudatory, elegiac, or satiric poem that is found in Arabic, Persian, and many related Asian literatures. It is a long poem like Ode, which is usually structured very, very long; it may be about 100, and sometimes 200 lines also. Etymologically, the term Qasida is derived from '*Qasad*', meaning intention. The whole composition highlights the intention of the poet.

Qasida is divided into three sections:

Nasib:

It opens with a short prelude called Nasib. It is a nostalgic initiation in which the poet's reflections on what has passed are presented. It is the evocation of a past love. It depicts the sentiments of the poet for instance, he reminisces the happiness he shared with his beloved and his sorrow when they parted. *Imru al-Qays* is said to have been the first to use this poetic device, and all the subsequent poets of this genre imitated him. Here is an example of the Nasib, written by him:

Oh yes, many a fine day I've dallied with the white ladies,
And especially I call to mind a day at Dara Julul,
And the day I slaughtered for the virgins my riding-beast
(and how marvellous was the dividing of its loaded saddle),
And the virgins went on tossing its hacked flesh about
And the frilly fat like fringes of twisted silk.
Yes and the day I entered the litter where Unaiza was
and she cried, 'Out on you! Will you make me walk on my feet?'
She was saying, while the canopy swayed with the pair of us,
'There now, you've hocked my camel, Imr al-Kais. Down with you!'
But I said, 'Ride on, and slacken the beast's reins,
And oh, don't drive me away from your refreshing fruit.

Many're the pregnant woman like you, aye, and the nursing mother
I've night-visited, and made her forget her amuleted one-year-old,
Whenever he whimpered behind her, she turned to him
With half her body, her other half unshifted under me . . .

Rahil:

After the conventional beginning of Nasib, the second section of the Qasida named *'Rahil'* takes its position, which consists of descriptions of the poet's horse or camel or of the desert animals and scenes of the desert events and Bedouin life and warfare.

Fakhr

The concluding part of the Qasida is known as *'Fakhr'*. The main motif of this poetic piece is *'madih'* or 'panegyric', coupled with *'Hija'* i.e. 'Satire' of his rivals. This part may be the poet's Tribute to himself, his Tribe or to his Patron.

Coming to the Rhyme Scheme, it maintains a single *End-rhyme i.e Radeef*, throuhout the poem. A poet may opt for any Poetic Metre to compose a Qasida except the Metre called "Rajaz" only because of the reason that this metre is very short.

Qasida has always been considered as the highest form of the poetic art. It was the favourite forte of the pre-Islamic poets. When we study the historical background of the Qasida, we come to know that some poets followed the conventional rules of this genre but innovative poets, did not abide by the poetic restrictions and limitations. Thus by the end of the 8th century, the popularity of the Qasida began to decline.

It is interesting to note that *Ghazal* has its origin in Arabic. It was an integral part of Arabic Qasida. It was 'Nasib' that runs like a ghazal, in which the Beloved is described or the nostalgic memories are presented. It is commonly believed

that the genre of Ghazal developed in Arabia in the 7th century. It left the abode of '*Naseeb*' and grew independently. The flowering of the Arabian Ghazal was observed during the early Islamic period (i.e. 622-661)

The *ghazals* by Umar ibn Abī Rabiah (d. c 712/719) of the Quraish tribe of Mecca are among the oldest. What became a classic theme of the *ghazal* was introduced by Jamīl (died 701). His lyrics tell of hopeless, idealistic lovers pining for each other unto death.[3]

In fact, in pre-Islamic Arabia, the ghazal was not recognized as a major genre of poetry. The ghazal came into its own as a poetic genre during the Ummayyad Era (661-750) and continued to flower and develop in the early Abbasid Era. Qasîdah was broken up into its constituent parts.[4]

During the Ummayad period, it grew into the most popular poetic genre. Because of its lyrical quality, Ghazal became a medium of entertainment among the middle and upper classes of the urban centres of the Arabic World. Its popularity reached dizzying heights. The nature of the ghazal changed drastically to meet the demands of Light Musical Entertainment. For this, it underwent umpteen alterations like choice of short Prosodic Metres for briefer compositions.

The Arabic ghazal spread from Arabia into Africa and Spain, as well as into Persia. *Al-Muthanabbi (915-065)* is considered as one of the greatest poets in the Arabic language. An example of a couplet in Arabic composed by him is:

> If one wish is fulfilled another takes birth.
>
> Every need gives way to a new one.

When the Independent Ghazal reached Iran, it was carefully nursed and richly nourished. Persian poets were keen on adopting Arabic poetic structures and metres. Thus began the time of imitating and carrying on the Arabic genre.

Many poets remarkably contributed to the enrichment of Persian literature. The lyrical genre was adopted by them, developing it into a form uniquely their

own. As the days rolled by, it lost its Arabian poetic flavour and fantasy. Persian ghazals were brief—poets preferred to compose between seven and fifteen couplets.

In Persian, poets of gigantic stature appeared on the Iranian Scenario, who took the lyrical genre to the International height.

For the sake of our research work, we begin the perusal of the Genre of Ghazal from the Persian Model. Many Persian poets have remarkably contributed to the development of ghazal. It is essential to mention the contributions of the following six poets:

1. Rudki (859-941)
2. Firdausi (940–1020)
3. Omar Khayyám (1048–1131)
4. Maulana Jalaaluddin Rumi (1207 –1273)
5. Saadi Shirazi (1210-1291)
6. Hafiz Shirazi (1325/26–1389)

Rudaki (859-941) was born in Rudak (Panjrud), a village located in the Samanid Empire which is now Panjakent, located in modern day Tajikistan. He was the court poet to the Samanid ruler Nasr II in Bukhara.

He is the "first of the great poets of Iran" We can count him as the Founder of Persian classical literature. Opinions differ on the point that Rudaki was born blind or was blind from his childhood. However, some of early biographies refer to the following quatrain and reveal that he was not blind:

> I saw a bird near the city of *Sarakhs*
> It had raised its song to the clouds
> I saw a colourful chadour on it
> So many colours on its chadour [5]

His literary style is stuffed with punches of truth and satire, for instance the following couplet:

> He who intelligent in the real sense of the term, learn from the past events which he confronts in his life. He who does not learn is 'good-for-nothing'.

Rudaki was certainly the most praised of the ghazal writers of his time.

Firdausi (940–1020) was born into a family of Iranian landowners, in the village of Paj, near the city of Tus, in Khorasan region of the Samanid Empire, currently in the Razavi Khorasan Province of northeastern Iran. He is considered to be one of the greatest Persian poets to have ever lived and a national hero.

He wrote the epic "*Shahnaama*", i.e., the 'Book of Kings'. It is the greatest National Epic in the world. It is interesting to note that It has 60,000 couplets. It is about the mythical and historical past of Iran from the Creation of the World until the Islamic conquest of Persia in the 7th century. The story behind the presentation of this epic to the Sultan goes that when Firdausi presented it, the Sultan gave a modest amount of money which disappointed Firdausi. So he gave the money to the attendant at the bath.

The translation of Firdausi's *Shahnama* was done into English by Arthur George Warner and Edmond Warner, London, published by K. Paul Trench, Trubner Company. Ferdowsi concludes the *Shahnameh* by writing:

> I've reached the end of this great history
> And all the land will talk of me:
> I shall not die, these seeds I've sown will save
> My name and reputation from the grave,
> And men of sense and wisdom will proclaim
> When I have gone, my praises and my fame.[6]

Omar Khayyám (1048–1131) Born into a family of 'Tent-maker', (the meaning of the term 'Khayyam') in Nishapur in Iran. At a young age, he moved to Samarkand for his education. Afterwards he moved to Bukhara and became established as one of the major mathematicians and astronomers of the medieval period

He was a Persian polymath: philosopher, mathematician, astronomer and poet. He also wrote treatises on mechanics, geography, mineralogy, music, climatology and Islamic theology. His Rubaiyat are popular all over the world. 'Rubayi' is a Quatrain and *'Rubaiyat'* is the plural form of *'Rubayi'* i.e. quatrain or a poem of four lines. Barring the third, the rest three lines should have Rhymes.

The Rhyme Scheme of a quatrain is 'AABA'. An example of the Rhyme Scheme is:

Gar mai in khuri thaana mazan *masthaarra* ....A
Gar dasth dahad thauba kuman *yazdaarra* ....A
Thoo fakhr badeen kuni ke man mai na khuram ....B
Sud kaam kuni ke mai ghulaam asth *aarra* ....A

Khayyam was a Sufistic poet. He composed Rubaiyat, numbering about a thousand. The best-known translation in English is that of *Edward FitzGerald* (1809-1883), an English poet and writer. FitzGerald selected 110 quatrains for translation. He also produced Latin translations of certain rubaiyat.

Dr. D.V. Gundappa, a veteran writer in Kannada, faithfully translated Omar Khayyam's rubaiyat/ quatrains into Kannada entitled "Umarana Osage" (i.e. Thus Spake Umar).

Pandit Ajjada Adibhatla Narayana Das (1864 –1945) and translated the quatrains into Sanskrit and Telugu and Rayaprolu Subbarao also rendered them into Telugu. It is an undeniable fact that both these translations carry the same poetic ambience in them. The aesthetic quality of the Original text hovers over all the quatrains in the Target language. We can figuratively call them 'Mystic Translations'.

Khayyam's popularity can be assessed on the basis of the translations found in other languages like English, French, German, Urdu, Hindi, Kannada, Telugu, to name a few. Certainly, ...here is room to quote the gem-like quatrains in different languages:

Omar Khayyam: Persian Text:

Amad sahri nida za maikhaanana-e maa
Ke ai rind-e kharaabaathi o deevana-e maa
Barqeez ke pur kunam pamaana za mai
Zaaan pe:sh ke pur kunand paimaana-e maa

Urdu: Aayee nida subahako maikhaanese
Ai rind-e sharaab khwaar deevaanese
Utth jald bharen sharaabse saaghar ham
kambakhth, chalak jaayena paimaanese

English: Before the phantom of False morning died,
Methought a Voice within the Tavern cried,
"When all the Temple is prepared within,
Why nods the drowsy Worshipper outside?"

French: Des l'aube, à la taverne une voix me convie
Disant: "Folle nature au plaisir asservie,
Lève-toi, remplisson notre coupe de vin
Avant qu'on ait rempli la coupe de la vie!"

German: In jener Nacht, wo keine Sterne blinken,
Wo keines Auswegs Hoffnungsstrahlen winken,
Schrick nicht zurück, wenn deine Reihe kommt!
Der Becher kreist, und jeder muss ihn trinken.[7]

The above quatrain distinctly used the sufistic or mystic symbols like *'Maikhaana'* i.e. 'Tavern', *'Rind'*, the drunkard, *'Deevaana-e maa'* i.e., 'My Frantic lover', *'Mai'*, i.e. 'Wine'. In sufistic poetry, 'Maikhaana' i.e. 'Tavern' is the abode where a Sufi lives in his Divine World; 'Rind', the drunkard, symbolizes the intoxication he possesses in meditation; 'Deevaana-e maa' i.e., 'My Frantic lover' is the Sufi who is the frenzied lover of the Omnipresent, Omnipotent and Omniscient God/ Allah.

Another popular quatrain of Omar Khayyam is:

Here with a Loaf of Bread beneath the Bough,
A Flask of Wine, a Book of Verse - and Thou
Beside me singing in the Wilderness -
And Wilderness is Paradise anew. .....*Edward Fitz Gerald*

This quatrain is famous because of its semantic value. Khayyam uses the mandane objects which refer to the mystic sentiments. *'Loaf of Bread'* refers to the *'Divine Thought'*; *'Beneath the bough'* stands for *'a place where he can find solitude'*; *'A flask of wine'* symbolizes *'the Sublime Meditation'*; *'A book of verse'* is 'the *Path through which a Sufi Saint follows to attain Divinity*'; the term *'Thou'* refers to *'God'* and *'Wilderness'* is the *'feeling of being one with God'*. At length, the final line concludes that this mystic environment is a New Heaven for the Sufi.

The first significant difference between the Arabic and the Persian forms of ghazal is that adoption of the Nom de plume/Penname/Poet's Signature began. The Persian poets began the practice of using a word in the last couplet of the ghazal, to refer to their identity. This practice of using *Taqallus* was gradual and by *Saadi*'s time *(1210-1291)*, it was ubiquitous and an established norm.

Maulana Jalaaluddin Rumi (1207 –1273) is a 13th century Sufi poet. He was born to native Persian speaking parents, originally from the Balkh city of Khorasan (i.e. Afghanistan).

His poems have been widely translated into many of the world languages and transposed into various formats. 'In 2007, he was described as the "most popular poet in America." Besides approximately 35000 Persian couplets and 2000 Persian quatrains, the Divan contains 90 Ghazals. The following couplets embody his Sufistic philosophy:

I'm not me, you're not you, and you're not me;
And yet I'm me, you're you, and you are me.
Beauty of Khotan, I am this because of you:
Confused if I am you, or you are me

Saadi Shirazi (1210-1291) was born in Shiraz, Iran. His father died when he was a child. The unsettled conditions following the Mongol invasion of Iran led him to wander for thirty years abroad through Anatolia, Syria, Egypt, and Iraq. Saadi joined a group of Sufis who had fought arduous battles against the Crusaders. He was captured by Crusaders and spent seven years as a slave digging trenches outside the fortress. He visited Jerusalem and then set out on a pilgrimage to Mecca and Medina.

His best known works are *Bustan* (i.e. The Orchard) completed in 1257 and *Gulistan* (The Rose Garden). *'Bostan'* is entirely in verse. His couplets and ghazals are of moral quality. His didactic approach to poetry is superb. The following couplets exhibit is thematic and semantic significance of his compositions:

Once I met a kind of 'Mud' at bath. I got it from one of my friends. I asked it whether it is 'Musk' or 'Abeer' because I am intoxicated by the fascinatingly unique fragrance. It said 'I'm neither Musk nor Abeer; I'm the modest mud that spent most of my time in the company of a 'Flower'. I'm influenced by the Perfume of the Flower if not I'm nothing.'

The above poetic composition reminds of the English proverb: "Tell me who are your friends and I'll tell you who you are". In other words, the poet

emphasizes the significance of the company we keep. It is a fact that we are judged by the company we keep.

President Barack Obama wishes Happy New Year i.e Nowroz, and quotes Saadi's couplets. The following is the *Historic Event*:

On March 20, 2009, which marks the Spring Equinox and is celebrated as the New Year's Day in Iran, *President Barack Obama* sent a videotaped New Year's message to the Iranian nation as a political gesture of good intention to open a new friendly chapter between the USA and Iran. In his message, the President noted: "There are those who insist that we be defined by our differences. But let us remember the words that were written by the poet Saadi, so many years ago:

'The children of Adam are limbs to each other, having been created of one essence." Saadi teaches the brotherhood and sisterhood of all humanity to live in peace and to care for one another. The following poem of Saadi decorates the Hall of the United Nations in New York:

Human beings are the members of the whole,

Creation of one essence and soul

If one member is affected with pain

Other members uneasy will remain.

The other limbs cannot remain at rest.

If you have no sympathy for the troubles of others,

You are unworthy to be called by the name of a Human.[8]

Such is the world fame that goes to the credit of *"The Gulistan" of Saadi.* It has been translated into many languages. It was first introduced to the West in 1634 in a partial French translation by André du Rey. Henry David Thoreau compared *Saadi*'s writing to the Bible in terms of its wisdom and the beauty of its narrative.

"The Gulistan of Saadi" is widely quoted as a source of wisdom. In fact, quite a few people know one of its well-known aphorisms in which the poet is sad because he has no shoes. Then he meets a man who has no feet and says: "whereupon I thanked Providence for its bounty to myself." Saadi's wisdom crosses boundaries of time and place. Saadi himself says about "*The Gulistan*":

"Take a leaf from my rose-garden.
A flower endures but five or six days,
But this rose-garden is always delightful."[9]

Hafiz Shirazi (1325/26–the '**Nightingale of Shiraz'.** Hafez was born in Shiraz, Iran. His parents were from Kazerun, Fars Province. He was supported by patronage from several successive local regimes: Shah Abu Ishaq, who came to power while Hafez was in his teens.

His collected works are regarded as a pinnacle of Persian literature and are to be found among Iranians, who learn his poems by heart and use them as proverbs and sayings even to this day. He was a favourite of the kinds, princes and ministers also and spent his life in affluence. But his sufistic treasure was his be-all and end-all. He did not care for this transient world of wealth and luxury. He himself says in his couplet:

'Though *'Hafiz'* is poor, odd and flawed
He has the treasure of the Love of God.

Undoubtedly, Hafiz is one of the greatest poets this world has seen. Much of his poetry has been lost over the centuries. Only about 600 poems have survived. These compositions are revered so much that people consider them as Sublime'. His anthology of ghazals is one of the best works in Sufi poetry in Persian. Generally speaking, it is very difficult to translate all the feelings, the music, the flow of expression and the linguistic fluency of a poetic composition. The translations of Hafiz are superb in quality.

His ghazals have been rendered into English verses by: *H. Nicklell, A. J. Arberry, and H. W. Clarke, rendered into French verses by: Vincent Monteil and rendered into Germany verses by: F. Rueckert.*

One of his best is "*Dil meerawad za dastam*", which was used by the Director of the Bollywood blockbuster film "*Moghal-e-Azam*" is given below so that the reader may obtain poetic pleasure and understand the connotations and denotations of mystic/sufistic philosophy:

Couplet 1

My heart escapes my control. You are generous, help me, by God!

The pain that was a hidden like a secret will become manifest

Couplet 2

Hafiz, don't wear this wine-soaked frock!

Pure-skirted shaikh, forgive me!

It is apprised to the devotees of Hafiz that *Sultan Ghayasuddin*, son of Sultan Sikandar of *Bengal* had invited Hafiz to his court. The poet who had declined an earlier invitation from Mahmud Shah Behmani of the Deccan did not care to travel such a long distance, and sent a Persian ghazal to the Sultan of Bengal; it is:

"All the parrots of India will crack sugar,

Through this Persian Candy which going to Bengal;

See how poetry travels through time and space,

See this child of one night covering the distance of one year,

Hafiz, be it heedless of enthusiasm of the court of Sultan Ghayasuddin,

For thy affair will be furthered by thy lamentation." [10]

Note

To this day, his 'Divan'i.e., the Alphabetically arranged anthology of Hafiz is utilized as an Oracle to give guidance to the queries and questions and directions to realize our wishes.

The ghazal took off from Arab, landed in Iran, made its abode there, embarked on a tour to other countries like *Africa, Spain, England, Germany, India and Pakistan*, to name a few. It has shattered the shackles of captivity. It is omnipresent now.

An English Ghazal on 'Ghazals' by John Hollander

For couplets the ghazal is *prime*; at the end
Of each one's a refrain like a *chime*: "at the end."
But in subsequent couplets throughout the whole poem,
It's this second line only will *rhyme* at the end
One such a string of strange, unpronounceable fruits,
How fine the familiar old *lime* at the end!
All our writing is silent, the dance of the hand,
So that what it comes down to's all *mime*, at the end.
Dust and ashes? How dainty and dry! We decay
To our messy primordial *slime* at the end[11].

Note: In the above English ghazal, *'prime', 'chime' and 'rhyme'* are rhyming words and *'at the end'* is the Refrain.

***A German Ghazal* by August von Platen**

Wohl mir, es heilte die liebende Hand mich,
Die mit balsamischem Blatte verband mich;
Als mich in Flammen umdrohte Verzweiflung,
Deckte des Glaubens asbesten Gewand mich;
Irrend durchstrich ich das waldige Dickicht,
Doch Philomele, die zärtliche, fand mich;
Sterbend im Ozean schwamm ich, der Delphin
Segelte ruhig ans blumige Land mich;
Schlüpfrigen Höhen entglitt ich zum Abgrund,
Aber die Rebe des Berges umwand mich.[12]

One Couplet from a Tamil Ghazal

Transliteration:

Thamil Thaayin amudin inimai Thamil muli

Thamil makkal kondathiranin perumai Thamil muli

Telugu Couplets from a Ghazal by Siraashri

Aha, Emi vintha mansay thullintha

Thanatho gadipay samayam aa sukhamay kondantha

Mauna Bhaashalo: daagina bhaavaalu ennenno

Aa bhaashaku arthhamantay naa mansay vinnantha

Two couplets of a ghazal in Kannada by Chidananda Sali

Manasa muridu edeya thulidu munidu nadedubitte

Ee mrudu hrudayava hoovinindalay saayahodedubitte

Ninna dhyaana koladi mulugi nannay naanu kaledukonday

Munjaavina maatha sanjege: marethu nanju nudidubitte

Two couplets of a Marathi Ghazal

Thumhee kaay mhnathaa yaachaa maj vishaad naahee

Mee jeevath aahay, maajhaa haa pramaad naahee

Maiphaleeth mabaajeechyaa kaa mhanoon bolo?

Kunaalaach konaacheehee ithhay daad naahee ..*Suresh Bhatt*

'*Mushairas*' Poets' are Concerts or Gatherings which played a significant role in spreading this lyrical genre. Ghazals are presented usually in Poets' Gatherins or Concerts. They are called Mushairas. These are Poetic Symposiums, conducted weekly, fortnightly or yearly. The audience is eager to attend these gatherings which give them aesthetic pleasure. The tradition goes that a lighted candle is placed in front of the poet to designate his turn to perform. It begins

with the minor poets and as it proceeds, Master poets present their compositions. This ends with the poet who is the best of the Master poets.

There are two kinds of Mushaira i.e. Poets' Gatherings:

1. Tharahi Mushaira
2. Ghair Tharahi Mushaira

Tarahi Mushaira: A line of a couplet, extracted from a ghazal, is given as a model to follow the *Prosodic Metre*. The given poetic Line is called 'Misara-e-Taraha'. A fortnight before the Mushaira, the conductor of the Poets' Concert announces the Metrical Model.

The aforementioned line is from the couplet of the ghazal written by *Hafeez Hoshiarpuri*. *'Danish'*, a poet, has composed a ghazal on this poetic model. The first couplet and couplet which shows the addition of another line to the given Model as follows:

Model Line of a Couplet: ***"Raaz-e ulfath ayaan na ho jaaye"***

Zabth ka imtehaan na hojaaye

Shaam-e hasthi dhuwaan na hojaaye

Sar-e mahfil thumhaari aankhon se

"Raaz-e ulfath ayaan na ho jaaye"

Ghair Tarahi Mushaira: This is a gathering of poets where poets are not given a model. They can present any of their compositions.

Style of rendition: There are two ways of presenting the compositions of Poets:

1. Tarannum
2. That-ul-lafz

'*Tarannum*' is a way in which poets melodiously sing their compositions. As a matter of fact, a poet's mellifluous voice wins the appreciation of the audience. This is how a composition becomes musical which is an added attraction.

Sometimes, the ghazal may not be the best but the way the poet presents vocally matters much.

'Thaht-ul-lafz' is the rendition of a poetic piece by reading or reciting it. This is not comparatively effective.

'Baith Baazi'/Crambo/Poetic Anthaakshari : In Urdu poetry, there is what is called Baith Baazi. *'Baith'* is a synonym of Sher i.e. couplet. *'Baazi'* means competition. It is a poetic competition, either among groups or individuals. The opponent person or team has to give another couplet, beginning with the first or last letter of the last word of the given couplet by team 'A'.

Rules of Baith Bazi:

1. The Couplet should be genuine and not your own;
2. Follow the first or the last letter of the last word of the couplet
3. Mention the poet if you know

Points: One Point each sher/couplet

Two points if you quote the poet's name

An example of the Baith Baazi is:

Team 'A' quotes: *Aabla paa koi is dashth mein aaya hoga*

Warna aandhi mein diya kisne jalaya hoga.

....**Meena Kumari 'Naaz'**, the great actress of Bollywood

The last word of the given couplet is 'hoga' and the First letter 'Ha' and the last letter 'a'.

Team 'B' Ab tho ghabrake ye kahthe hein ke marjayenge

Marke bhi chain ne paaya tho kidhar jaayenge .....*Zauq*

The last word of the couplet is 'jaayenge'; The First letter is 'J' and the last letter is 'ye'. In the next round, the team 'A' presents the following couplet:

justaju jiski thi usko to na paya humne

is bahaane se magar dekh li duniya humne ....*Shehryaar*

The competition goes on for about an hour. The man who notes down the points announces the result.

In the article, entitled "Ghazal as World Literature: Transformation of a literary genre by Thomas Bauer and Angelika Neuwirth, speak, in a nutshell, about the present position and spread of the genre of ghazal:

'The Ghazal is certainly one of the most successful genres in world literature. Due to extensive migrations it is spread over a vast geographical space of multiple literary languages from Arabic it migrated via Persian into Turkic and the languages of India, in Spain into Hebrew via Arabic and, finally transmitted via Persian models, it even emerged in the poetic canon of German literature.' [13]

The worldwide spread of the Ghazal stands proof for the innate power of appealing any strata of society. Because of its lyrical and artistic beauty, Ghazal has carved a niche in World Literature.

'Through the influence of ***Johann Wolfgang von Goethe*** (1749–1832), the ghazal became very popular in Germany during the 19th century; the form was used extensively by ***Friedrich Rückert*** (1788–1866) and August von Platen (1796–1835). The Indian American poet ***Agha Shahid Ali*** (1949-2001) was a proponent of the form, both in English. He edited a volume of "real ghazals in English".' In 2000, Agha Shahid Ali'a anthology in English "*Ravishing DisUnities: Real Ghazals in Engish*" is the first collection of this sort in America. He has compiled the ghazals of other American poets like ***John Hollander, Maxine Kumin, Heather McHugh, and W. S. Merwin.*** ***Agha Shahid Ali*** (1949-2001) was born in New Delhi. He grew up in Kashmir, and was later educated at the University of Kashmir, Srinagar, and University of Delhi. He earned a Ph.D. in English from Pennsylvania State University in 1984. His volumes of poetry include:

1. *Call Me Ishmael Tonight: A Book of Ghazals*
2. *Rooms Are Never Finished*
3. *The Country without a Post Office*
4. *The Beloved Witness: Selected Poems*
5. *A Nostalgist's Map of America*
6. *A Walk Through the Yellow Pages*
7. *The Half-Inch Himalayas*
8. *In Memory of Begum Akhtar and Other Poems*
9. *BoneSculpture*
10. *T. S. Eliot as Editor*
11. *The Rebel's Silhouette: Selected Poems* by *Faiz Ahmed Faiz (Trans.)*

He was one of the Editors of *Ravishing Disunities: Real Ghazals in English.* No other Genre in World Literature has won the fame and popularity that ghazal has won. A poet, named *Jagdish Bhatnagar 'Hayaat'* has beautifully described personality traits of the ghazal in the following three couplets:

Translation: Ghazal is a record of failures;

Ghazal is a tale of one's destiny

Ghazal is a remedy for the oozing wounds

Ghazal is a expression of the innate pains

Ghazal's Beauty is the Universal Beauty;

Ghazal's Glow is the glow of the world.[14]

The Genre of Ghazal in India

It is indispensable to focus on the genesis of Urdu language and the genre of ghazal in India. Its advent is directly related to the advent of Muslims who came in three capacities:

1. Traders or Businessmen
2. Commanders, soldiers, conquerors
3. Sufis.

Urdu came into existence as a result of the blend of Hindi, Turkish, Arabic and Persian. '*Urdu*' is a *Turkish* word which literally means '*lashkar*', meaning 'army' or' army camp'. *Dakhni/Dakani/Deccani*, is a dialect of Urdu. Such being the situation, poets in India penned and Sufi Saints sang ghazals in Persian and Hindi, for instance,

Ameer Khusro (1253-1325) was a Sufi, musician, prolific poet, scholar and a doyen of all poetic genres. He was a unique icon in the cultural history of India. He composed poems in Persian and Hindi. His disciples sing the following composition at Sufi shrines:

Translation:

I wander what was the place where I was last night!

All around me were half-slaughtered victims of love, tossing about in agony;

There was a nymph-like Beloved with Cypres-like form and tulip-like face;

Ruthlessly playing havoc with the hearts of the lovers

God Himself was the Master of Ceremonies in that Heavenly Court

Oh, Khusrau where (the face of) the Prophet too was shedding light like a candle.

A misconception of the people is that Ameer Khusrao is the *first Urdu poet* but it is a fact that he is the first Hindi poet because he wrote in Hindi i.e. Khadi Boli and Brij Bhasha.

Deccan School of Urdu Poetry

As a matter of fact, the ***Birthplace of Urdu ghazal is Deccan***. The Contribuition of the Deccan School of poetry is historic. *Quli Qutb Shah* (1565-1616) was a scholar of Arabic, Persian and Telugu languages. He had the distinction of being the First Ghazal Writer. *Wali Dakhni*, (1667–1707) *"The Chaucer/Adam/The Morning Star of Urdu Poetry or "Baba-e-Rekhta"* He wrote 473 ghazals. *Siraj Aurangabadi* (1714/15-1764): He was one of the two front ranking

poets who actually led life of a mystic, other being Mir Dard'. A translation of one of his couplets is:

On learning the amazing saga of love, neither the frenzy was left, nor did the sweetheart (pari) remain. I was 'me' no more; you were 'thee' no more; only a state of oblivion remained.

The Delhi School

The impulse boosted by Wali did not exhaust itself but was taken up by the poetically enthusiastic poets in Delhi, like Abru, Hatim, Naji, Mazmun and Mazhar. These versatile versifiers poineered the poetic path of this genre.

Mirza Md.Rafi Sauda: (1713-1781): is remembered as a specialist in Satire and Panegyric. In every ghazal, we find a couple of couplets with reference to sarcasm also. Sauda wrote Qasidas in praise of not only Nawab Shuja-ud-Dula and Asif-ud-Daula which are imcluded in 'Kulliat-e-Sauda', but also has written qasidas for 'Sarfaraz-ud-Daula Hasan Raza Khan','Raja Tikait Rai', 'Richard Johnson' etc. *Khwaja Mir Dard* (1721-1785): He is one of the pillars of classical ghazal. He is a consummate mystic poet. The secret of Dard's appeal as a poet lies not in his mysticism, but in his ability to transmute this mysticism into poetry, and to present transcendental love in terms of human and earthly love. In addition, he has written ghazals which are unambiguously mystical in their intent, his best couplets can be read at both the secular and spiritual levels, and are, for this reason, acceptable to all.

Mir Taqi Mir (1723-1810): It is better to present the celebrated personality of Mir in the words of the Prof. G.C.Kanda:'Mir is considered, by general consensus, as the greatest Urdu ghazal writer. He has been hailed as the *'Poets' poet' and the 'god of Urdu Poetry'.*

About Mir's Verse, what can I say Ghalib?
His 'Divaan' is not less than Kashmir.

Nazeer Akbarabadi (1740–1830): He is the "*Father of Nazm*', who wrote Urdu ghazals too. .He used everyday language in his poems, which made the ghazals popular in the masses. One of them is:

Lucknow School

The poets who established a separate poetic identity, enriching Urdu language and poetry are: *Shaikh Qalandar Bakhsh 'Jurrat'* (1748-1809) is a distinguished poet of the Lucknow school.. He was a songster of romance and love. His verses reflect his depression and distress at the social and political chaos that prevailed at that time. ***Insha Allah Khan 'Insha'***(1756-1817): was a multi-talented polyglot; he was the author of the first grammar of the Urdu language called 'Darya-e-Latafat'. The following ghazal has immortalized Insha. This ghazal can be called Musalsal Ghazal because it speaks only of "Baitthe hain": ***Imam Baksh Nasikh*** (1776-1838): 'Nasikh' was the real founder of the Lucknow School.. He is the trend-setter poet. In a nutshell, he wedded to his art. He learned poetry on his own. Nasikh was a great admirer of Mir Taqi Mir. He used to compose poetry and review himself again and again and make necessary correction till he was himself satisfied.[3] His poetry is artistically and linguistically simple but the content is rich with imagery. ***Aatish*** (1778-1848) of Lucknow was one of the giants of Urdu Literature. Some of his couplets and lines have become popular quotations. Other poets of Lucknow School are: Mir Hasan, Jur'at, Rangeen, Shah Nasir, Rind.

The Second Poetic Period of Delhi was the Golden Age of Urdu Poetry. ***Shah Naseer*** (1756-1838) was a sufi. Eminent poets like Momin, Zauq and Zafar were his pupils. ***Bahadur Shah Zafar*** (1775-1862) was the last Mughal emperor- He became the Mughal emperor when his father died. He wrote many Urdu ghazals. ***Zauq*** (1789-1854) was appointed Poet Laureate of the Mughal Court in Delhi just at the age of 19. Bahadur Shah Zafar was a disciple of Zauq.

Zauq's reputation in Urdu poetry is because of his eulogies that reflect his command over the language and his expertise in composing poetry in extremely difficult meters. Since he got associated with the royal court right from his teens and remained there till his death, he had to write mostly eulogies to seek the patronage and rewards from the princes and the King.[4]

Ghalib (1797–1869): stands in the front rank of Urdu poets. He wrote more in Persian than in Urdu. He used Urdu as a literary medium merely to show that he could also compose verses in Urdu. His Urdu is completely persianised. He is the poet in Urdu literature who has been profusely translated. ***Momin Khan Momin*** (1801-1852): His greatness lies in Ghalib's offering of his complete Diwan for the folliwng couplet of Momin:

I feel your presence near me
when nobody is with me.

Pandit Daya Shankar Naseem (1811-1845) is the first and foremost Kashmiri to win recognition as a literary giant in Urdu. He is the father of the famous couplet: ***Zaheer*** (1825-1911) was a poetic disciple of Zauq but he was fond of Momin's style. He employed simple language to express himself. ***Daagh Dehlvi*** (1831-1905): was an outstanding poet who belonged to the Delhi school. He wrote romantic and sensuous ghazals, minimising usage of Persian words. The simplicity of the verses impressed people from all walks of life. One of his popular couplets on Urdu language is

What Urdu is, only I know, Oh, *Daagh*;
It is immensely popular throughout the world.

Daagh has noted disciples including the *Poet of the East* Allama Iqbal, Jigar Muradabadi, Seemab Akbarabaadi and Ehsaan Maar Harvi. His linguistic and semantic simplicity distinctly evident in the following couplets:

O my poor heart, don't flow out from

My eyes like blood, beware,

You will never be picked up again

From the ground, like useless tear.

An Age of New Trends in Urdu Poetry evolved. Novel poetic experiments brought about innovative things and constructive modifications. There appeared two reasons for the emergence of novelty in Urdu Literature:

1. The Decline of the Mughal Empire
2. There First War of Independence in India

Literary Confluence of Rampur and other Ghazal writers of this period are: magnificent milestone in the poetic variety and excellence. ***Ameer Meenai*** (1829-1900) was an eminent poet of Urdu and Persian, Sufi, lexicographer, Scholar, editor, prose writer. The genre of Naath was first composed and popularized by him. ***Mohsin Kakorvi*** (1827-1905) was an Urdu poet from Lucknow, India. He wrote the ***naatiya*** genre of poetry:

Naat is a genre in which the great Prophet Mohammed Is praised but ***hamd*** is a poem composed in praise of God/Allah.

Jalaal Lucknavi (1832-1909) is a minor poet who employed simple language to express himself. The Sepoy Mutiny in 1857 reflected the passionate love of the people for their country. They composed patriotic ghazals:

We are the owner of this land, India is ours;

Ours is a land of purity; it is dearer the heaven.

There are countless patriots whose unique sacrifice and selfless service makes us think of our contribution towards our motherland. ***Ram Prasand BIsmil*** (1897-1927) is one of them. He is noteworthy. He was one of the great revolutionary heroes of India. People do not know his name but they sing his unforgettable ghazal:

'Sarfaroshi ki tamanna ab hamare dil mein hai'

The desire for revolution is in our hearts

Let us see what strength there is in the arms of our executioner

Innumerable known and unknown poets and writers rose to break the shackles of slavery. The lyrical ghazal became fiery. The thematic value was intentionally altered

Hali (1837–1914) was one of the founders of Urdu criticism, outstanding pre-modern poet. He is a poet, critic, teacher, reformer, impressive prose-writer. 'Hali and *Aazaad* brought a new spirit and a radical revolutionary wave in Urdu literature. These couplets distinctly reveal the intention of Hali. ***Ismail Meeratthi*** (1844-1917): is one of the leading poets of the New Age. He disliked the unreal images and expressions of the old poetry, avoided conventional style. Numerous of his couplets are famous. ***Nazam Tabatabai/Ali Haider Tabatabai*** (1852-1923) was a poet, translator and a scholar of languages. He is known for his poetic translation into Urdu of Thomas Gray's masterpiece "Elegy Written in a Country Churchyard. ***Iqbal*** (1873-1938) is the father of the most popular patriotic ghazal '*Saare Jahaan Se achcha Hindustan Hamara'*. He was a philosopher, poet and politician. In 1922, he was knighted by King George V, giving him the title "Sir". ***Faani Badayuni*** (1879-1961) started composing poetry around twenty years of age. He translated works of Shakespeare and Milton in Urdu. He is aptly called a 'Poet of Pathos'. This tradition was headed by Mir Taqi Mir, hence he belongs to Mir's tradition as well. Faani is a poet of pessimism. Every couplet of his is tented with melancholy.

Life itself is ashamed of bring me in this world;

It is in search of a pretext of my death.

New Trends in Urdu poetry paved a path to the emergence of the Modern Ghazal. *Shad Azimabadi* (1846-1927) is a great master of Urdu ghazal. He liberated

the Ghazal from the superficial elegance. ***Riyaz Khairabadi*** (1853-1934) Well-known poet known for his poetry on wine, though he is said to have never touched wine. This is a unique aspect of very few Urdu poets; he says in a couplet:

Let there be Wine and Flask, sans any pause

And may there be You, my Beloved with the tavern full of Wine.

Saqib Lucknowi (1869-1946) was one of the Giants of Urdu poetry. He is among the classical masters of Lucknavi School. ***Wajid Ali Shah Akhtar*** (1822 -1887) was the tenth and last Nawab of Awadh who was a .Great promoter and Patron of Indian music, dance and theatre. **Seemab Akbarabadi** (1882-1951) was an employee of the Times of India Press, Ajmer. To encourage budding Urdu poets, he founded a publishing Office named 'Qasr-ul-adab' in 1923. He wrote in Persian also. In Urdu, he wrote in the model of Ghalib.

Jaleel Manikpuri (1866-1946) At the age of 20, became a disciple of Ameer Minai, one of the most popular post-classical poets. He succeeded 'Daagh' as court poet of Hyderabad. He imitated his master's literary style. ***Safi Lucknavi*** (1862-1950) His poetry is characterised by the use of simple and sweet language of the people. He was educated at the Canning Collegiate at Lucknow and served in the Revenue Department. He began writing verse at the young age of 13 under the pseudonym of Safi without any guidance. His considerable literary works include Aghosh-i-Madar, Tanzim-ul-Hayat, and Diwan-i-Safi. His poetry craft is taught in graduate and post-graduate Urdu programmes.

Durga Sahai Suroor Jahanabadi (1873-1910): We find patriotism and emotion in his poetry. His Urdu is persianised. ***Hasrath Mohani*** (1875- 1951) Freedom fighter, member of constituent assembly. He gave the slogan "Inquilab Zindabad" during freedom movement. He wrote the famous ghazal "chupke chupke raat din".

I remember those silent sessions of weeping day and night,
I haven't yet forgotten those romantic days of love.
With restlessness unbounded, eagerness unconfined,
I remember the first time I fell in love with you.[8]

Asar Lucknavi (1885-1967) was a Deputy Collector. He intentionally used everyday Urdu and Hindi in his poems. His oeuvre is a fusion of classical and modern literary styles.

Tilok Chand Mahroom (1887-1966) started composing poetry at a very young age and became a well-known poet before passing his matriculation examination. He served as the Headmaster and Lecturer in Urdu. A large number of his poems are included in the school textbooks. He says. ***Josh Maleehabadi*** (1898-1982) is one of the most fiery poets. He is known as the *'Poet of Revolution'*. He is called the *'King of Urdu language'*.

Hafeez Jaalandhari (1900-1982) is a popular name in Urdu poetry, as he has written a vast amount of magnificent poems. His oeuvre is loved by many lovers of various ages all over the world.

Behzad Lakhnavi (1900-1974) had started writing poetry at the age of 9. He received his education in Calcutta and Aligarh. He has many popular ghazals to his credit. One of the favourite ghazals is:

Oh passionate heart, if I wish everything will be possible,
I need walk but a few steps, and there my manzil will be!
Oh jealous heart, if you insist, I will go with you to her mehfil,
But when the revelry starts to hurt, do let me get up and away...

Jameel Mazhari (1904-1979) is one of the outstanding pre-modern poets known for his radical views. He also had short stints as lyricist and story writer in films. He has composed Musallas ghazals also. A Musallas ghazal is a ghazal of three lines. The Rhyme Scheme is also shown below:

Musallas Ghazal

Husn jab arsh se utra to lab-e-baam aya A

Manzil-e- noor ta zulf-e- siah faam aya A

Hawas-e-said mein phailaaye hue daam aya A

Musallas Ghazal is unique to Urdu poetry. Each couplet seems to be at the height of excellence, both technically and more so substance wise. The first sher defines the nature of this world's inherent character of a trap for sinfulness and the last one speaks of one's helplessness in the world of temptations. **Jigar Murabadabi** (1890-1961) One of the most prominent pre-modern poets who enjoyed stunning popularity and fan-following. He received the Sahitya Akademi Award in 1958. He served as a lyricist in Bollywood also. He was a famous urdu Shayar. He was a mentor to ***Majrooh Sultanpuri***. The following is a Musalsal Ghazal i.e., a ghazals deals with only one subject/topic. This ghazal deals with the subject of "Drinking Wine": ***Pandit Aanand Narayan Mulla Lucknavi*** (1901-1997) was a son of Justice Jagat Narayan, After post-graduation, he practised law. He is a patriotic poet. His ustad or mentor in Urdu poetry was Barkat Ullah Razi Lucknawi but he was very influenced by Brij Narain Chakbast.

He has composed many gemlike couplets which exhibit his poetic expertise. A few of his precious stars are:

On the Doomsday, the first thing I will ask God will be
That whether he had prevented His Devotee just before
making a mistake or commiting a crime!

Mulla is one of the most important poets of the 20th century, famous for his patriotic poetry along with social concerns. He started by writing poetry in English in 1926 when he was still in college. He has translated poetry into English, prominently of the great Urdu poet Allama Iqbal. The inspiration of The Progressive Writers Movement is visible in his writings. Mulla was a great lover of Urdu. He used to say: *"I can shun my religion but not the Urdu language"*

Coming to the contributions of the Non-muslim poets, Mulla's name is the first one. Another name which was in love with Urdu, is *Raghupati Sahai Firaq Gorakhpuri*. *Ehsaan Danish* (1915-1982) belonged to a poor family. He struggled very hard to earn his living. He worked as an ordinary labourer for years doing odd jobs. He was not afraid of the pains and sufferings he confronted in life. *Rawish Siddiqi* (1909-1971) was a renowned Urdu ghazal writer whose forte was both romantic and patriotic poetry. He was interested in the struggle for Indian Independence and was influenced by Mahatma Gandhi:

The weak confront the armed might of the alien foes;
your children accept the challenge of the fetters and gallows.

A special treatment on the significant *"Role of Urdu Ghazal"*, in particular, in the Struggle for Independence is a need at this juncture. Revolutionary poetry has always played a significant role in any Movement.

The poet of the Romantic Ghazal "Chupke Chupke Raath din", Hasrat Mohani, coined the phrase *Inqilaab Zindabad*, which became the slogan of the Indian patriots. His poetry reflected his passionate love for his country. In fact, he was the first poet to demand *Azadi-e-Kaamil* or complete independence, in 1921.

How long will tyranny succeed, let us see
Till when will freedom be a dream*, let us see
Hindustan's riches are in the clutches of plunderers
Till When will this continue, let us see.

Note: *dream here alludes to awakening of Indians from their slumber

May it be *"Sarfaroshi ki tamanna ab hamaare dil mein hai"*, or Allama Iqbal's *"Saare jahan se achcha Hindustaan hamaara"*, *Urdu poetry of the gigantic patriots like* Altaf Hussain Hali, Brij Narain Chakbast, , Zafar Ali Khan, Mohd Ali Jauhar and his brothers Shoukat Ali, Durga Sahai Suroor Jahanabadi and Trilok Chand Mehroom and others, the genre of ghazal moved the hard hearted people also.

The first poet to bring in the theory that literature is also to be harnessed into the service of the community was *Altaf Hussain Hali* (1837–1914). He emploed poetry to advance the cause of Social Welfare and Human Betterment. His poem "*Hubbe Watan*" emphasised the virtues of patriotism.

In lieu of one fistful of your dust

Refusal of Paradise in exchange is for me a must)

Though **Akbar Allahabadi** (1846 –1921) was an intellectual, his satirical style was tinted with humour. The underlying philosophical message was lost in laughter. He embraced Gandhian philosophy and worked hard to bridge the gap between Hindus and Muslims:

Even those without much sense are convinced by Gandhi,

They may be specks of dust but are with this powerful philosophy

Chandrashekhar Azad (1906 –1931) was a mentor to many revolutionaries including Bhagat Singh. His unforgettable lines inspire soldiers even today.

The enemy's bullets we face and feel no pain,

Free we were and free we shall remain

His contemporary, *Ram Prasad Bismil* (1897-1927) wrote patriotic poems under three Nom de Plumes 'Ram', 'Agyaat' and 'Bismil'. He inspired the masses:

O Youth, this chance, wake up, you won't get it again,

You must face all perils that come your way, in the service your nation. Ask for you mothers' prayers for you may not have them in future. Sacrifice your today for your motherland's tomorrow.

The Most powerful were the words of Bismil's fellow revolutionary named Ashfaqullah Khan (1900-1927). In his last poem, ' *Shorish e Junoon' i.e.,* Roar of Frenzy', he described his chief objective through his poetry.

All the provisions of pleasure for a good life,

I bore tortures of jail for the love of my country

Brij Narain Chakbast (1882–1926) was a moderate who used his poetic pen to inculcate patriotism in his fellow countrymen:

Hark, the swell and surge of youth on Indian dust,

As if from the Himalayas it was a cloud burst

It is ingratitude if we forget *Josh Malihabadi*'s (1894-1982) service. He is rightly known as *Shair-e-Inqilaab* or 'Poet of the Revolution' or a "Revolutionary Poet".

My name is Youth, my job to bring about change,

My slogan: revolution, revolution, total revolution

The next poet who joined the National Movement was Ali Sardar Jafri (1913 – 2000) He was imprisoned because of his political activities and he truly availed the time of his imprisonment by composing poems.

Dance, O spirit of liberty, for life is eternally dancing,

The universe revolves in the orbit of times, in an eternal dance.

Urdu poets have faithfully recorded the tyrannical oppression by the rulers. This is enough to shsow that Urdu poetry is not just "Shayari" of Romance. It is replete with "All-time Remedies" for human existence. To quote Faiz Ahmed Faiz:

There are more concerns in this world other than love

In addition to the physical comfort, there are many other comforts[11.]

Majaz Lucknavi (1911-1955): "*Keats of Urdu Poetry*", was known for his romantic and revolutionary poetry. He composed ghazals and nazms. He hails from a family of poets and litterateurs. Muztar Khairabadi, one of the great masters of Urdu poetry, was among his ancestors. He has a sister Safiya, who married Jan Nisar Akhtar, father of Javed Akhtar. Ali Sardar Jafri captured his biography in a serial named Kehkashan aired on national channel. A sample of his poetry is a beautiful ghazal

Ahmad Nadeem Qasmi (1916-2006) was an Urdu and English poet, journalist, literary critic, dramatist and short story author. His poetry was distinguished by its humanism, His imagery and other figures of speech are extraordinary. Some couplets to study his literary style are:

*Moin Ahsan Jazbi (*1912-2005) is one of the most prominent Progressive poets. Famous for his widely sung ghazal *'Marne ki duaen kyun maangun...'*

Jaan Nisar Akhtar (1914-1976) was a poet and lyricist. He married Safiya Siraj-ul Haq and the sister of poet Majaz Luckknawi. They have two sons, Javed and Salman. He became part of the Progressive Writers' Movement and was made its president.

Ahmad Faraz (1931-2008) holds a unique position as one of the best progressive poets. His style is fine and simple. One of his ghazals is so famous that there are people who know this ghazal but not the poet:

If it is anguish so be it, do come to break my heart again
Do come, if only for the sake of leaving me again
Our relationship may not be the same now, but even if seldom
Come to fulfil the rituals and customs of the world
To how many people must I explain the reason of our separation
If you are cross with me, come at least to please the world
Till now my hopeful heart expects many things from you
Come back even to put off these last fires of hope
Too long have I been deprived of the luxury of lamentation
Oh the Tranquility of my Life Come to make me shed tears
Respect a little the intensity of my love for you
Do come someday to placate me as well[13].

Khatir Ghaznavi (1925–2008) He was a researcher, columnist, educationist, poet, Vice-president of Progressive Writers' Association who authored over 50 books in Urdu and Hindko, This ghazal is more famous than the poet:

If a long-term attachment of love was broken

But we are aware that there are pals who are identified as insincere.

Raza Hamdani (1910-1991) is a poet whose fiery poetry moves all strata of society. The following couplets are one of the gems of Urdu:

Fight with the whirlpool, play pranks with the forceful waves

How long can we walk along the shore?

Ibn Insha (1927-1978) is considered as one of the most multitalented poets and writers of his cohort. His other workings include a number of travelogues recorded with a feel of hilarity. His language is a blend of Urdu and Hindi, which creates Indian ambience.

Meeraji (1912-1949) began composing poetry, under the pseudonym of Sasri, when he was at school. He was among the leading poets of Progressive Writers Movement along with Majaz, Faiz, Maqdoom, Jazbi, Ali Sardar Jafri, Majrooh, Sahir, Kafi Aazmi et al.

Meeraji is considered to be one of the pioneers of symbolism in Urdu poetry, He introduced Free Verse. A beautiful *translation of the English proverb is found in the following couplet:*

If you laugh, the world laughs with us but we have to weep alone; We have to shed tears silently and cleanse our sorrows.

This couplet is the translation of The English proverb:

"Laugh and the World laughs with you

Weep and you weep alone".

Wamiq Jaunpuri (1909 - 1998) was a lawyer by profession. He quit his practice and joined government service. He was honoured with prestigious Ghalib Award.

Umr ki rau badal gayee shaayad

Ham se aage nikal gayee shaayad

Parvez Shahidi (1910–1968) began his composition of poems influenced by romanticism but his experience and observation compelled him to stick to revolutionary writing:

There won't be tents of silk in this forceful wind

How long will you try the tribulations of fidelity!

Suleman Areeb (1922-1970) He was Well-Known for his literary magazine 'Sabaa' that helped establish modern literature. He was an active communist party member. He was a strong proponent of Telangana Rebellion:

Krishn Bihari Noor (1926–2003) belongs to the Lucknow School of Urdu poetry. He tells about his introspection:

I am divided into so many parts that I have nothing of my own.

The journey of the Progressive Poets failed to achieve their objectives owing to the fact that they based their ideology on Marxism and the sesual aspect of life. It is also a fact that many of the progressive poets prticipated in the freedom struggle and composed very good couplets and ghazals even when they were in prison. They were the poets who mounted the gallows reciting their poetic pieces with dignified gait. They drew their inspiration from the world around them, and from political and social events both within India and the world outside.

Coming to the Social Relevence of our this chapter, when we flip the pages of their biographies and research works, we come to know that poets serve society and their country by creating literary gems which motivate them to tread the same path or to ameliorate their achievements. I have already mentioned that the Collection of an Exhaustive list of ghazal writers is a Lifetime work which leads to a Lifetime Achievement. There were and are poets who did/do not come to limelight.....for instance .....

Ibn-e-Safi (1928-1980) the Detective writer "Ibn-e-Safi" had composed a poem On Gandhiji's assassination. Its couplet deserves mentioning:

The untimely death of Gandhi has created such an ambience that even the flame of the candle is grievous; tonight is very uneasy for us to spend.

The poets who were an institution in themselves are found many in Urdu literature, like Amar Jalaalvi, Nooh Naarvi, Jigar Muradabadi, Seemab Akbarabadi to name a few.

Qamar Jalaalvi (1887-1968) is regarded as one of the best classical Urdu Ghazal poets. His ghazal poetry has unique simplicity of expression. He lived a life of financial hardship working for many years at various bicycle repair shops. This ghazal is so popular that thousands of poets have composed poetic samples on this Metrical Model:

Nooh Naarvi (1879-1962) had many disciples. He was revered to the extent that whenever he attended Poets' Concert, it was paused by announcing: "We break here for a few moments because our Great Master reverened Nooh Narvi has to answer a call of nature" i.e. *Washroom*

Whenever we fall in love with somebody, it is sure that we are going to die.

Translation: The hearts of the persons, who endure oppression and keep mum, are unusual.

Ecstatic Love brings nothing; we are blessed with umpteem woes.

Who knows the value of *'Noor'*, such scholars are very rare.

Qaisar-ul-Jafri (1926-2005) famous for his ghazal *'Diuron se baten karna achaa lagta hai', mellifluously sung by Pankaj Udhas.*

Dr. Basheer Badr (1935-) Badr has received the Padma Shri award in 1999 for contribution towards literature. He got the Sahitya Akademi Award also . He has many beautiful couplets and ghazals to his credit. The most popular is:

Let there be brightness with me

'cos we don't know when the sun of life sets.

His ghazals possess modern idiom of Urdu language; he employs unique figurative expressions, for instance in the following ghazal, In the first couiplet, Basheeer uses 'boat' and 'Sea' in comparison with man's experience:

Parveen Shakir (1952-1994) was an Urdu poet, teacher and a civil servant. She started writing at an early age and published her first volume of poetry, Khushbu [Fragrance] The most prominent themes in Shakir's poetry are love, feminism, and social stigmas.

I have no courage to move, nor can I remain at one place;

the journey of Love has made me frightfully feeble.

Anjum Rehbar—is a very famous and popular poet of this era. She sings her poetic compositions which expresses her self-confidence and straightforwardness which is aloof from rudeness:

Confess that your face is dusty; it is in vain to blame the mirror.

Nida Fazli(1938-) is a modern poet and film lyricist with wide popularity. Famous for his ghazal:

Nobody receives a perfect life in this world. For instance, the horizon is false. The earth and the sky do not meet.

I remember that I had first heard these lines years ago. The irony of life is excellently expressed in this ghazal. This is a soothing ghazal. How meaningful are the couplets! These lines remind us that only contentment brings happiness in one's life:

Kaif Bhopali (1917-1991) was a poet and lyricist. He wrote beautiful Bollywood songs like:

"Chalo dildaar chalo chaand ke paar chalo"

Nasir Kaazmi (1925-1972) was a renowned poet of this era. He uses short metrical measures and his employment of Figures of Speech is unique. He began writing ghazals under the guidance of Hafeez Hoshyarpuri.

Hafeez Hoshyaarpuri (1912-1973) was a collegemate of Faiz Ahmad Faiz. He was considered an Ustaad (master) poet of Urdu language.

Andaleeb Shaadaani (1914-1969) was a minor poet who imitated the classical style. **Muztar Khairabadi** (1865-1927) was well-known for his naatia kalaam."Melaad-e-Mustafa" an anthology of naat (i.e., sacred verses).

Fayyaz Hashmi (1920-2011) was a poet and dialogue writer who worked in the Indian and Pakistani film industries. He penned some memorable songs such as the famous *poetic piece: "Aaj Jaane Ki Zid Na Karo"* sung by Fareeda Khaanam and Asha Bhonsle

Other poets who belong to this group are : *Jaun Eliya, Nizaam Rampuri* (1822-1872)

Conclusion:

Having passed through the brief history of the genre of Ghazal in India, it is clear as day that countless poets have enriched the world of this genre by profusely accommodating umpteen themes in its scope. In other words, ghazal is one of the most successful genres in world literature. This has made ghazal an internationally acclaimed genre.

REFERENCES

1. *"An Introduction to the Study of Literature*, Hudson, William Henry Kalyani Publishers, New Delhi, P14
2. *'Definition of the Lyre'*, The Free Dictionary by Farlex: Online
3. *Gazal: (Islamic Literature):* Encyclo-pedia Britannica
4. *A Short History of the Ghazal*, David Jalajel © 2007, by David Jalajel
5. *Rudaki*, Wikipedia, the free encyclopedia: Online
6. *Shahnameh*, the free encyclopedia: Online
7. *Rubaiyat of Omar Khayyam*, compiled by Edward FitzGerald, Printed by Eghbal Printing and Publishing Organisation, Tehran, Iran, Pp 2, 47

8. Obama, Peres and Colbert on the Persian New Year, n March 20, 2009

9. **Persian poet's quote makes it to the White House**

wilmingtonfavs.com/.../persian-poets-quote-makes-it-to-the-white-house/

Jun 8, 2012

10. Social Scientist: Sardar Jafri, Hafiz Shirazi

Social Scientist, Vol. 28, Nos. 1 - 2, Jan. - Feb. 2000 . P 12

11. poetry-revolution.tumblr.com/post/

12. A Short History of the Ghazal David Jalajel © 2007, by David Jalajel

13. Ghazal as World Literature:Transformation of a literary genre by Thomas Bauer and Angelika Neuwirth (Munster and Berlin) page 1

14. FAYSAL'S POETRY: faysalspoetry.blogspot.com

15. PoemHunter.Com

16. https://telugubasha.net/en/literature-annamaya

17. Source Book: 'THE SIGN - Vachanas of 12th Century', Editor: O.L.Nagabhushana Swamy, Translators : O.L.Nagabhushana Swamy, Laxmi Chandrashekhar, Vijaya Guttal, Classical Kannada Texts in Translation Series, Kannada University,Hampi, Series Coordinator: Tharakeshwar V.B..Publisher: Kannada University, Hampi, Karnataka, India. 2007

18. www.kannadauniversity.org

CHAPTER II

REVIEW OF LITERATURE AND METHODOLOGY OF STUDY

CHAPTER II

REVIEW OF LITERATURE AND METHODOLOGY OF STUDY

2.1. INTRODUCTION

Modern scholarly approaches to the subject tend to fall into various and varied categories. Some focus on the aesthetic side of Ghazals, while some address the historical aspect; a few of them analyze the psychological dimension of the literary work. Other studies concentrate on the style of a particular poet and many of them have concentrated on the thematic aspect of this genre.

Hence, it is hoped that this study will form a more comprehensive appraisal of the subject from all perspectives. It considers two specific points which have not previously been given attention

1. This thesis sketches the historical backdrop of how the genre of ghazal, born in Arabia, brought up in Iran, reached India and Pakistan and spread all over the world;
2. The significance of the flowering of the genre of ghazal in Urdu and Kannada.

Another main concern of this study is to reconstruct the 'Ghazal Tradition. This is the first study devoted to the Tradition of Ghazal to be written in English and the first to focus entirely on the literary history of all the major poets of the 'Ghazal tradition in India. It covers all the trends occurred in Urdu literature as far as poetry is concerned.

This Research work finds out the reasons for the fame and popularity of ghazal. It is worth studying the two areas and reasons for the popularity of this genre. These areas are: The Charm of Ghazal Gayaki and the fruitful efforts and the unique expertise of Bollywood singers, lyricists and Music Composers, in bringing the lyrical genre to this height. Therefore this research does not ignore the contributions Ghazal Gayaks and Bollywood to ghazal literature. Previous thematic studies which are to be discussed, either partially overlooked the subject or address only one particular poet or a trend of this genre.

2.2. LITERATURE REVIEW RELATED TO PROFESSOR J. T. P. DE BRUIJN

The literary composition "*Ghazal: Characteristics and Conventions*" published on 15 November, 2006, is a worth mentioning work. The origin, development in the course of time and its formal features have been described in detail by Professor J.T.P. de Bruijn. This entry concentrates on the typical characteristics of the ghazal and its peculiarities and conventions.

He highlights the Hafizian and post-Hafizian Persian Ghazal which does not follow a sustained narrative. He enumerates the motifs of those times, such as a description of the beloved's beauty, a lament of the poet's separation from the beloved, a praise of wine and inebriation, a description of a natural scene such as a garden, a satire of hypocrisy, or an allegory of the lover's state.

In earlier ghazals, thematic unity is often observed throughout the poem. Even in Sa'di's and Rumi's ghazals (13th century) this unity of subject, or at least the unity of mood, is often preserved. With Hafiz (circa 1320-1389), however, multiplicity of themes becomes prevalent. In the post-Hafizian era, this tendency became even more prevalent and many ghazals were composed with a number of separate poetic strokes, each containing a different idea.

The treatment of love and its ramifications as described in the Persian ghazal differs widely from what can be found in the poetry of other cultures, such as Western. The Persian ghazal cannot be readily understood or appreciated without the knowledge of the themes, motifs, imagery, and conventions peculiar to it and of 'Sufism and its Symbolism'.

At the end of the first stage of ghazal writing, when it gradually took its classical shape in the ghazal of Sanāi, Attar, Nizami, Kaaqaani, and Eraaqi, most of the lyrical concepts, themes, and imageries of the ghazal became a formality, encouraging poets to explore elaborately on different motifs and metaphors.

Persian poetry from the beginning presented a profane and almost blasphemous context. The poet would sing the praise of wine and its ecstatic condition of the Sufi. The ghazals which embody Sufism are named "Sufistic Ghazals" in which imagery pervades altogether. It is also a fact that it is very difficult to draw a line between the Spiritual Love and the Mundane Love.

2.3. REVIEW OF LITERATURE BY OTHER AUTHORS

"Ghazal as World Literature: Transformations of a Literary Genre" by Thomas Bauer and Angelika Neuwirth recognizes ghazal as an internationally acclaimed genre. It is also one of the successful genres in the world literature. He discusses the derivation of power of the ghazal. He states that the striking characteristic feature of the metrical structure, content of love, symbolic or mystical presentation etc. He explicitly states that Ghazal in Urdu is probably the most lively and fascinating tradition today.

Writing about transformations of Love, he refers to the Arabic Ghazal in which the soul theme is Love. This love was a part of panegyric poetry. Consequently, various kinds of love poetry have accompanied the Islamic world from its very beginning but when we dig deep into the content of the modern ghazal, it is not about love only; it can accommodate any sentiment or topic.

"Ghazal as World Literature II from a literary genre to a great tradition, the Ottomon Ghazal in context, edited by Angelika Neuwirth, Michael Hess, Judith Pfeiffer and Borte Segaster, is an article presented at a symposium. These authors have distinctly presented the ghazal as a traditional form. They have elaborately explained the structure of the Qasida in Arabic.

The authors did not forget to tell about thematic aspect of the ghazal also. This article has not covered the prosodic elements of the traditional ghazal because their focus is on the Model in Arabic, referring to the ghazal which was an integral part of the Qasida.

"Ghazal, As a Form of Music in the Asian Subcontinent" is a treatise by Niranjan Sarkar. He deals with the ghazal as a musical form, in other words, Lyrical Form. He says that Ghazal when sung in the proper 'Mizaaj' (i.e. mood) is said to inspire even the most hard-hearted person to get moved with it. One thing to note is that ghazal is no way related to the traditional Hindustani classical music.

When we trace the history of ghazal singing or 'Ghazal Gayaki', as it is called, we come to know that it is only with the contribution of Bollywood that ghazal singing started in the real sense of the term. But another face of the coin is, at Mushairas, ghazals are either sung or read out aloud. It was only in 1930's that the earliest available recorded versions of the ghazal as a musical form are that of the famous Kundan Lal Sehgal (i.e. K. L. Sehgal for short). Apart from acting in movies, he also sang a number of ghazals. One of his famous ghazals is:

Life brought me here and death will take me away,
Neither did I come willingly nor would I leave on my own — Zauq

There was another popular ghazal singer named Ustad Barkat Ali Khan, He was admired all over Pakistan and India. One of his famous renditions is:

My existence is like a bubble,

This exhibit is like a mirage — Meer

ಕೇಂದ್ರೀಯ ಗ್ರಂಥಾಲಯ
ಕನ್ನಡ ವಿಶ್ವವಿದ್ಯಾಲಯ, ಹಂಪಿ

Ghazal was considered to be a song usually confined to a select audience of the society, who understood the technicalities of classical singing and the finer forms of Urdu poetry. Akhtaribai Faizabadi, or Begum Akhtar, Jagjith Singh, Chitra Singh, Gulam Ali, Malika Pukhraj, Iqbaal Bano and Farida Khanum, Talath Aziz, Chandan Dass, Hariharan are the doyens of the field of ghazal singing.

"The book of Ghazals:Kitab-e-Ghazal" by Aman Hindustani Litent focuses mainly on the fundamental aspects of the Persian ghazal like its nature, definition, its spread to South Asia in the 12th century. The main reason for this was the establishment of empires by the Pesian Sultans Afhghanistan, Fakhtoonistan, Vazeeristan and finally in Hindustan. Under the patronage of these Sultans, the Persian Ghazal became popular in the royal courts and rapidly spread all over North India.

Aman Hindustani Litent highlights the 'Thought Content of the Ghazal', referring to the typical moods reflected in the ghazal are:

Appreciation of the Beloved

Expression of Love

049549

Appeal

Pain of Separation

Disappointment

It expresses many shades of emotions. He adds another fact that ghazal poets have always strive to delight their audience/readers. They anticipate the "Wah-Waah Effect".

Master couplets of Urdu poetry by K.C. Kanda, Published 2001 by Sterling, offers a representative selection of humorous and satirical Urdu poetry, drawn from the works of seventeen major poets, including the classics like Mohammed

Rafi Sauda and Akbar Allahabadi, besides the famous practitioners of this art in the 20th century. The poems are chosen on the basis of their artistic and thematic quality. These are then translated, verse by verse, into English, and transliterated in the Roman script for the benefit of the non-Urdu-knowing reader. This is probably the first book of its kind in Urdu-English translated literature.

But this work does not include all the best couplets found in Urdu poetry. This collection is more subjective in approach.

Masterpieces of Modern Urdu Poetry' by K.C. Kanda, Published in 2004 by New Dawn Press(IL) (first published 1998), speaks about Modern Urdu poetry rendered into English and transliterated in the Roman script for the benefit of non-Urdu readers in this anthology. The 95 poems from 33 representative Indian and Pakistani poets reflect the social, political, and poetical trends that prevailed in the latter half of the 20th century.

Inspired by the Red Revolution of 1917 and strongly influenced by the socialist ideology of former Soviet Russia, these "progressive" writers exorcised the ghosts of the feudal and imperialist past and propagated ideas of social equity and justice through their poetry. Writers include Firaq Gorakhpuri, Josh Malihabadi, and Hari Chand Akhtar.

'Urdu Ghazals: An Anthology, from 16th to 20th Century' by K.C. Kanda, published in 1998, contains 129 ghazals, representing 20 outstanding urdu poets: Mohd. Quli Qutab Shah, Siraj, Sauda, Zafar, Insha, Astish, Zauq, Ameer Meenai, Dagh, Hali, Akbar, Shad Azimabadi, Fani, Chakbast, Asghar, Jigar, Josh, Sahir Ludhianvi, Nasir Kaazmi, and Bani. Thus this anthology, taken together with The Masterpices, may rightly claim to be a fully representative collection of Urdu ghazals in English translation.

The Ghazals included in this volume are carefully selected, keeping in view their intrinsic, artistic quality, the universality of their contents, and their

accessibility for the average. Each ghazal is first presented in Urdu calligraphics; this is followed, on the opposite page by its English translation which, in turn, is followed by the Romanized version of the Urdu text. Further, the selection of each poet is preceded by a brief biographical-cum-critical note, and an authentic portrait of the poet.

Another important feature of the book is the introductory essay on Urdu ghazal, which discusses in detail the origin, development, and peculiar characteristics of this art form.

The ghazals are carefully selected and explained in English for the average readers as well as Urdu Connoisseurs.*Masterpieces of Urdu Ghazal: From 17th to 18th Century*, **written by K.C. Kanda, published by Sterling Publishers, in 1992, highlights the new trends influenced Urdu literature in general and Urdu poetry in particular. The two centuries have affected poetry to a great extent. There were mystic/sufistic and mundane qualities found in Urdu poetry during these centuries.**

Masterpieces of Humorous Urdu Poetry' (English), written by K.C. Kanda, published by Sterling Publishers in 2002, discusses only the aspect of wit, satire and humour in Urdu poetry. Prof. Kanda has taken the major poets, excluding some of the great poets of humour who hail from South India. For instance, he has not included the name of Suleman Khateeb from Gulbarga.

Masterpieces of Patriotic Urdu Poetry', **written** by K.C. Kanda, published by Sterling Publishers in 2002, is a book which sketches the contributions of Urdu poets to patriotism. This book does not include all the poets and their oeuvre exhaustively.

'A Short History of the Ghazal' by David Jalajel, is a treatise, updated by David Jalajel Online, in 2007. This article tells about the following aspects of the genre of Ghazal:

* The Origins of the Ghazal
* The Flowering of the Arabian Ghazal
    * The Spread of the Arabian Ghazal
* The Evolution of the Persian Ghazal
    * Development of the 'Early Persian' Form
    * Development of the 'Late Persian' Form
    * The Spread of the Persian Ghazal
* The Story is Not Over Yet
    * Is the ghazal a form or a genre?

The drawback of this article is that it does not say anything about the Metrical Aspect of ghazal writing. Metre in Classical ghazal is the soul of the composition. It does not show how the genre of ghazal passed through ages with New Trends and philosophies.

'Progressive Movement and Urdu Poetry' by Ali Sardar Jafri, an article online, sketches the development of ghazal in the hands of the poets who called themselves Progressive. They gave fresh vigour to the personality of ghazal but soon it failed in its efforts because of their defective ideology.

They altered the themes of the ghazal and expressed their feelings about the motifs, for instance, in the words of 'Majrooh':

Translation: Where can you find, Majrooh, an eternal theme in this world of Flux whatever has been touched by my poetry has become eternal

'Ghazal ii. Characteristics and Conventions' by Ehsan Yarshater, is an article online, originally Published in 2006. This book features the characteristics and traditional and mystical conventions of the ghazal, referring to the rubrics found in Sufism.

This book also does not refer to the Prosody of Persian/Urdu ghazal. Study of Metre is a must to know the traits of this genre.

The Pursuit of the Urdu Ghazal, by Ralph Russell, is an article which deals with Ghazal, a popular form of classical Urdu poetry, which presents great difficulties to the student in the West. It provides the symbols in which a wide range of intense emotion finds expression. It refers to the Sufistic themes like The "beloved" is often God, the Divine Beloved of His mystic devotees, but may represent any person or any ideal that commands the absolute devotion of the poet The writer does not analyze the metrical matter of a ghazal.

2.4. RESEARCH METHODOLOGY

Research methodology is a science of studying how research is conducted in a scientific manner, to systematically solve a research problem. Researchers not only need to know how to develop certain indices or tests, how to calculate the mean, the mode, the median or the standard deviation; how to apply particular research techniques, but they also need to know which of these methods or techniques, are relevant and which are not.

2.5. RESEARCH METHODS VERSUS METHODOLOGY

It seems appropriate at this juncture to explain the difference between research methods and research methodology. Research methods may be understood as all those methods/techniques that are used for conduction of research

At times, a distinction is also made between research techniques and research methods. Research techniques refer to the behaviour and instruments we use in performing research operations such as making observations, recording data, techniques of processing data, and the like.

2.6. THE SCOPE OF RESEARCH METHODOLOGY

The scope of research methodology is wider than that of research methods. Thus, when we talk of research methodology we not only talk of the research methods but also consider the logic behind the methods we use in the context of our research study and explain why we are using a particular method or

technique and why we are not using others so that research results are capable of being evaluated either by the researcher himself or by others.

2.7. SIGNIFICANCE OF THE STUDY

The significance of this study lies in the fact that it will provide a comprehensive appraisal of the subject of the 'translation of Ghazl tradition. The term 'Ghazal Tradition' consists not only of 'poets and poetry but also of the stories told about them. In a nutshell, it covers every aspect of the ghazal as a lyrical form.

2.8. OBJECTIVE OF THE STUDY

This thesis aims at studying the Ghazal Tradition, Composition and Translation in Urdu and Kannada. It delineates the journey of the ghazal as a major genre which has overshadowed all other genres in any language of the world. On the other hand, this thesis focuses on the mesmerizing and piquant personality of the Ghazal and the reasons of its charm and popularity not only in Urdu and Kannada but also in every literary nook and cranny. In such a scenario, this study is handy to those who teach this genre, to the who teach literature in general, and Urdu or Kannada literature in particular, to those who are interested in ghazals, to the aspirants of knowledge on ghazal tradition, to those who research literature or poetry, to the singers who can take help of this genre and its literary composers, even to a man who is an active listener who can enjoy listening to the best option.

2.9. COLLECTING THE DATA

Data collection is vital to any research undertaken. There are several ways of collecting the appropriate data which differ considerably in context of money costs, time and other resources at the disposal of the researcher. In dealing with any real life problem, it is often found that data at hand are inadequate, and hence, it becomes necessary to collect data that are appropriate. Data can be collected by any one or more of the following ways:

i. By observation: This method implies the collection of information by way of investigator's own observation, without interviewing the respondents.

ii. Through personal interview: This method of collecting data is usually carried out in a structured way where output depends upon the ability of the interviewer to a large extent.

iii. Through telephonic interviews: This method of collecting information involves contacting the respondents on telephone itself.

iv. By mailing of questionnaires: The researcher and the respondents do come in contact with each other if this method of survey is adopted. Questionnaires are mailed to the respondents with a request to return after completing the same.

2.10. PRIMARY SOURCE

Primary sources are those sources, which contain the results of original investigation. Primary sources constitute the latest available information. Primary sources are published in a variety of forms like- periodicals, research monograph, research reports, patent, standards, trade literature dissertation, etc.

2.11. SECONDARY SOURCES

They are published in variety of form like - indexes, bibliographies, reviews, abstracting periodicals, treatises, statistical abstracts, textbooks, encyclopedias, dictionaries, and indexing periodicals. Secondary data would comprise data and information collected through review of literature, management and Quality journals, reports of governmental agencies, business magazines, newspapers, websites etc.

2.12. RESEARCH DESIGN

For conducting empirical research, there are two methods of data collection: Qualitative and Quantitative. The role of research design is to connect the questions to data.

REFERENCES

1. *"Ghazal: Characteristics and Conventions"* published on 15 November, 2006, Prof. J. T. P. De Bruin
2. *"Ghazal as World Literature: Transformations of a Literary Genre"* by Thomas Bauer and Angelika Neuwirth
3. *"Ghazal as World Literature II* from a literary genre to a great tradition, the Ottomon Ghazal in context, edited by Angelika Neuwirth, Michael Hess, Judith Pfeiffer and Borte Segaster, Wurzburg, Germany, published in 2006,
4. *"Ghazal, As a Form of Music in the Asian Subcontinent"* by Niranjan Sarkar
5. *"The book of Ghazals:Kitab-e-Ghazal"* by Aman Hindustani Litent
6. *'Master couplets of Urdu poetry'* by K.C. Kanda, Published 2001 by Sterling
7. *'Masterpieces of Modern Urdu Poetry'* by K.C. Kanda, Published in 2004 by New Dawn Press(IL) (first published 1998),
8. *'Urdu Ghazals: An Anthology, from 16th to 20th Century'* by K.C. Kanda, published in 1998
9. *'Masterpieces of Urdu Ghazal: From 17th to 18th Century'*, written by K.C. Kanda, published by Sterling Publishers, in 1992
10. *'Masterpieces of Humorous Urdu Poetry'* (English), written by K.C. Kanda, published by Serling Publishers in 2002
11. *'Masterpieces of Patriotic Urdu Poetry'*, written by K.C. Kanda, published by Serling Publishers in 2002
12. *'A Short History of the Ghazal'* by David Jalajel, © 2007
13. *'Progressive Movement and Urdu Poetry'* by Ali Sardar Jafri, an article, 2001
14. *'Ghazal ii. Characteristics and Conventions'* by Ehsan Yarshater, is an article online, originally Published in 2006.

15. *'The Pursuit of the Urdu Ghazal'*, by Ralph Russell, *The Journal of Asian Studies*, Vol. 29, No. 1 (Nov., 1969), pp. 107-124, Published by Association for Asian Studies

16. *'The Journal of Asian Studies'* Vol. 29, No. 1 (Nov., 1969), pp. 107-124, Published by: Association for Asian Studies Article Stable URL: http://www.jstor.org/stable/2942526

CHAPTER III

FORMAL FEATURES AND RUBRICS OF GHAZAL

CHAPTER III

FORMAL FEATURES AND RUBRICS OF GHAZAL

This section of the thesis provides the aspirants and laymen with the *prerequisite knowledge* and the *rubrics* needed for a better understanding of the nature of the ghazal. It is a prerequisite to the comprehension of the genre of ghazal.

The *Ghazal Jargon* is as follows:

Ghazliyaath is the plural form of ***Ghazal.***

Shayiri is poetry or the art of writing poems.

Shayir is a poet who is born or trained if he has the potential.

Shora is the plural form of Shayir i.e. Poets

Sher is a couplet which is a pair of lines. Typically, they rhyme and have the same Metre. They make up a unit or complete thought. Thematically and emotionally every couplet is a complete unit. An example of an English Couplet is given below:

"Singing he was, or fluting all the day;

He was as fresh as is the month of May." - Canterbury Tales by Chaucer

'Ashaar' is the plural of *sher*; it means couplets.

Misra' is a line of a couplet. It may be the first line or the second one of the Couplet.

"Misra-e-oola' is the first line of a couplet.

Misra-e-saani, the second line of a couplet,

Tere qarib rahun ya ke dur jaun main = *'Misra-e-oola'*

hai dil ka ek hi aalam thujhi ko chahun main = *'Misra-e-saani*

Baith is a synonym of sher/couplet. Generally speaking, Baith is an Arabic word and Sher is a Persian word.

Fard is a composition of only one couplet. Most of the time, a poet may compose only one couplet. It may not abide by the rule of the Rhyme, for example:

Hamaare kaam aakhir aagaya josh-e *junoon warna*

Khiradki rahbari mein ham khuda jaane *kahaan jaathe* .....

As the Ghazal Tradition goes, there must be at least ***five couplets to make a ghazal*** but in Bollywood, poets sometimes compose four couplets only because of the allotment of time to a song. A ghazal of ***'Shameem Jaipuri'*** can be an example with only five couplets in a ghazal:

A *Bollywood ghazal* may have only four or three, sometimes, but the reason is they have their own allotment of time for each song or ghazal.

'Qaafia' is a Rhyme or Rhyming word of a line or couplet. Qafia/Rhyme is mandatory in a couplet or ghazal as far as ghazal tradition is concerned.

'Qawwaafi' is the plural of Qafia i.e. Rhymes or Rhyming words.

Rawi' is the speech sound or the letter which determines the Rhyme.

Zameen: In Urdu poetry, the Qafia i.e. Rhyme and the Radeef i.e., refrain are together called

"Zameen'. To illustrate this, I like to refer to the couplet of the poet named *Saleem Gilaani*:

Phool hi phool khilutthay mere paimaane mein

Aap kya aaye bahaar aagayi maikhaane mein

The "*Zameen*" of this couplet or ghazal is "Paimaane mein"[1].

A list of Qawaafi is as follows:

List 1

yaar	*naar*
paar	*aghyaar*
beemaar	*gulzaar*
sarshaar	*hoshyaar*
gunahgaar	*ghamgusaar*

Note: '-aar' is *Rawi* in these rhyming words

It is interesting to note that there are dictionaries of Rhyming Words compiled by scholars. The book entitled "Risaala-e Thzkeer-o Thanees" is a dictionary of Rhyming words. It was compiled by Mohammad Athhar Usmaani, Deoband.

Mathla is the opening couplet of a ghazal. The etymological meaning of the term *'mathala'* is *'that which begins'*. Mathla is the first couplet.

***Muraddaf 'or Ham-radeef'* ghazals** are the ghazals in which a Refrain is used. Poets usually compose ghazals with Radeef.

kis ko qaatil main kahuun, kis ko *maseeha* samajhoon
sab yahaaN dost hii baiThe hain kise *kya* samajhoon
zulm ye hai ke hai yaktaa teri begaanaaravi
lutf ye hai ke main ab thak thujhe *apna* samajhoon

In the above ghazal *'maseeha', 'kya', 'paraaaya'* are Rhymes and *'Samjhoon'* is the Refrain. *"Ghair Muraddaf"* Ghazals do not have a Refrain. For instance, in the following couplets of *Sayeed Rahi*:

paara paara huaa pairaahan-e-jaan
phir mujhe chho.D gaye chaaragaraan
koi aahat na ishaara na sharaab saraab
kaisa viraan hai ye dasht-e-imkaan

vaqt ke sog me:n lamhon ka juloos

jaise ek qaafila-e-nauhagaraan

Note: 'jaan', 'chaaragaraan', 'imkaan' and 'nauhagaraan' are Rhymes The following are the Two *English couplets* without Refrain. The poet is *Agha Shahid Ali*:

I'd resolved not to write one until at *ease*,

but I know now the form's *possibilities*.

Thanks to Shahid, I construct my ghazals

unfazed by their *incomprehensibilities*.[2]

In the above couplets, *'ease', 'possibilities'* and 'incomprehensibilities' are Rhymes. ***Ravishing DisUnities: Real Ghazals in English, by*** Agha Shahid Ali.

Maqta is the last couplet of a ghazal. 'The etymological meaning of the term is *'that which ends'. The last couplet is the Signature Couplet.*

'Takhallus' is a term derived from Arabic, meaning "*Ending*". **It** is the ***Nom de plume/Pseudonym/Penname*** or the Signature of the poet, usually used in the signature couplet. In other words, Takhallus is a ***Sobriquet*** used by the poet. Occasionally poets use their ***Thaqallus/Nom de Plume*** in other couplets also. 'Ghalib' in one of his ghazals uses his Signature in two couplets, one as the tradition goes, in the last couplet and in the seventh couplet of the ghazal also:

Dahr mein nakhsh-e wafaa wajhe tasalli na hua

Hai ye wo lafz ke sharminda-e maani na hua

Dil guzar gaah-e khayaal-e mai-o saaghar hi sahi

Gar nafas jaada-e sar manzil-e thaqwa na hua

Margaya sadmay-e ek jumbishe labse ***"Ghalib"***

Naathawaani se hareef-e damay eesaa na hua *Seventh Couplet*

Thhi khabar garm ke ***"Ghalib"*** ke udaynge purze

Dekhne ham bhi gaye thhay pe thamaashaa na hua[3] *Last Couplet*

Another important point to note is that the *Nom de Plume is used 'in the Fisrt, Second or the Third Person'.* The writer usually refers to others when he is the writer. Take the following couplets:

Example 1:

Life is like a riddle which we can't understands neither can we teach

It is a mad man's dread

Oh *Faani!* Every moment is a coffin of the life passing

In life, we live by enduring many deaths.

In the last couplet, the poet addresses '*Faani*' which means that the poet's Nom de plume refers to the Second person.

In the above concluding couplet also, the poet informs the Second Person named *Shakeel* that his Beloved was carried away after going through his letter and was unable to speak but acknowledged his message.

There are instances in couplets when the poet uses his Nom de plume meaningfully. It is taken as a word which gives a prominent meaing to the couplet. He uses the word in different situations and if the word has a couple of meanings, the poet takes the advantage of the semantic value of the Nom de plume, for instance, the nom de plume has two meaings:

'My ecstasy cut a funny figure; '*Asar*' (i.e. a person's name) had closed his eyes but he could feel.' was watching.

Another meaning is:

'My ecstasy cut a funny figure; I could feel the '*impact*' (i.e. influence) even when my eyes were closed.

Husn-e-Mathla/Ze:b-e Mathla/Mathla-e-saani is the couplet after Mathla in which both the lines also rhyme. The first two couplets of Bahadur Shah Zafar's Ghazal is an example:

Naheen ishq mein iska tho ranj hamein, ke qaraar-o-shakeb ***zara na raha***

Gham- e- ishq tho apna rafeeq raha, koi aur bala se ***raha na raha***

Diya apni khudiko jo hamne mitaa, wo jo parda sa beech mein ***thha na raha***

Raha parday mein ab na wo pardah-nasheen, koi doosra uske ***siwa na raha***

Na thhi haal ki apne khabar, rahe dekhte auron ke aib-o hunarpadi apni burayiyon par jo nazar thho nigaah mein koi ***bura na raha***

Baith-ul-ghazal is the best couplet of a ghazal. When a poet writes a ghazal, naturally one of the couplets of the ghazal ought to be the best one. It is better to take a ghazal of any of the Urud poets to choose the best couplet which marks the best performance of the poet as far as that ghazal is concerned. Let us take the popular ghazal '***The Eager Traveler***' of Ahmad Faraz who is the doyen of the Progressiver Movement in Urdu Literature:

Even in the torture chamber, I was the lucky one;
when each lottery was over, unaccountably I had won.
And even the mightiest rivers found accessible refuge in me;
though I was called a parched, arid desert, I turned out to be the sea.
And how sweetly I remember you, oh, my wild, delectable love—
as the purest white blossoms bloom, on talented branches above.
And while I'm half-convinced that folks adore me in this town,
still, all the hands I kissed held knives and tried to shake me down.
You lost the battle, my coward friend, my craven enemy,
when, to victimize my lonely soul, you sent a despoiling army.
Lost in the wastelands of vast love, I was an eager traveler,
like a breeze in search of your fragrance, a vagabond explore

.....Translated by Michael R. Burch)

In my opinion, the best couplet of the above ghazal is the last couplet because of its Moral Value and semantic significance. The poet says that if one wants to discover fidelity in love, look for the people who are ruined because they are the gems of the world of Love. The simile employed is effective.

If the poet wants to accommodate more than sixteen couplets, he has to write again *another Mathla/a couplet* which has Rhyme and/Refrain to make it a set of two ghazals

'Qataa' is made of two couplets in a ghazal. They are semantically linked. So poets use the letter of the Urdu or Persian alphabet Khaa " i.e. 'Q' to show that the two coiuplets or the four lines are linked meaningfully.

Ghalib, in the poetic compostition entitled "Masnavi dar shifath-e Anba" meaning 'Ode in praise of the Prophets', uses the letter 'Q' to signify that the four lines or two couplets have semantically connected:

The couplets of the following ghazal go on until 12 couplets but the 12th and the 13th couplets are linked by the letter of the alphabet i.e. Q:

Jaan mein hothi girya sheereeni Kohkan baawojood ghamgeeni
Jaan denay may usko taktha jaan Parda yoon sahal de na saktha jaan

Qataa and *Rubayi* are structurally different. The Rhyme Scheme of the Rubayee is 'AABA'. *Rubayeyath* is the plural of Rubaayi is a quatrain or a composition of four lines.

Transliteration of the Persian Text of a Rubaayi of Umar Khayyam:

Mai khuwwath-e jism-o khuwwath-e jaanasth mara A
Mai kaashif-e asraar-e nihaanasth mara A
Deegar thalab-e dunya-o ukhba na kunam B
Ek juraa pur az har do jahaanasth mara [1] A

Translation:

Wine is the strength of my body and soul;
Wine is my revealer of the concealed secrets
I do not crave for the luxuries of this world
nor of the life to come after the Doomsday.

Qataa is also a quatrain or a composition of four lines. The *plural* form of word Qataa is *Qathaath*. The prosodic structure is ABCB. For example, go through the following Quatrain:

Transliteration of the Urdu Text:

Bepardah kal jo aayin nazar chand babiyaan	A
Akbar zameen may ghairath-e Qaumise gad gaya	B
Poochaa jo unse aapka pardah wo kya hua	C
Kahne lageen ke aql pe mardon ki pad gaya	B

Musalsal' Ghazal (Continuous Ghazal) **is a** ghazal about one subject. From the first couplet to the last one speaks about only one topic. Here is a Musalsal ghazal written by ***Agha Shahid Ali*** who wrote *in English.*

A ghazal of ***Agha Shahid Ali*** *(1949-2001)* is a Musalsal Ghazal which deals with the topic. He follows the traditional restrictions of the lyrical form:

Where are you now? Who lies beneath your spell tonight?
Whom else from rapture's road will you expel tonight?
Those "Fabrics of Cashmere—" "to make Me beautiful—"
"Trinket"— to gem– "Me to adorn– How– tell"— tonight?
I beg for haven: Prisons let open your gates–
A refugee from Belief seeks a cell tonight.
And I, Shahid, only am escaped to tell thee–
God sobs in my arms. Call me Ishmael tonight.[5]

In Urdu literature, some ghazals have occupied a classic position. We can quote the example of *"Chupke Chupke Raath din aansoo bahaana yaad hai"* as a Musalsal Ghazal because the whole ghazal refers to ***the memoirs of the past.*** It 'represents the culture of India during Moghal Dynbasty. The poem became famous after it was sung by Ghulam Ali for the film "*Nikaah*" in 1982.[6]

I remember shedding tears secretly day and night
I still remember the days of our love
I remember shedding tears secretly day and night
As soon as I meet you, I would become bold
And you would press your finger between your teeth, I remember

.....*Hasrath Mohani*

Jigar Muradabadi's ghazal *"Saaqi ki har nigaahpe balkhake peegaya"* is a Musalsal ghazal. It deleaniates how the poet boozed and what happened afterwards.

Ghalib has also composed a *Musalsal Ghazal; its Matla is* 'Husn ghamzeki kashaakash se chhutaa mere baad'.

'Azaad Ghazal', a ghazal which does not abide by a couple of mandatory elements like Beher/Metre. One line may be short and another may be longer.

Mazhar Imam (1928-2012) was born in Darbhanga District of Bihar.was a poet and critic. After obtaining M.A. degree in Urdu from University of Magadh and M.A degree in Persian from University of Bihar, he joined Carvan, a Kolkata Daily in 1951 and thereafter worked as a school teacher before joining All India Radio in 1958 which institution he served for three decades. He retired as Director, Doordarshan, Srinagar (Jammu and Kashmir) in the year 1988.

He had authored thirteen books including four volumes of his Urdu poetry namely - *Zakhm e tamanna* (1962), *Rishta goonge safar ka* (1974), *Pichle Mausam ka phool* (1988) and *Band hota bazaar*. In 1994 he received the Sahitya Academy Award for his book, *Pichle mausam ka phool*. He innovated the *Azad Ghazal* genre in Urdu poetry:

The divine verses which are bright in the hearts of the people
But Time has made them worn out.
What was to happen today, occurred
So don't minse words and mumble.

Ghair Musalsal ghazal is a ghazal in which every couplet is a complete unit. Usually ghazals are Ghair Musalsal.

'Kalaam' is the oeuvre of a poet. At times, it means a poet's composition, may it be poem, ghazal or any poetic creation.

There are two types of compiling ghazals or a poet's oeuvre:

1. Divan

2. Kulliyaath

'Divan' is an anthology of ghazals with the the last letter of the Rhyme arranged alphabetically. Before the first ghazal in the divan, the first letter of the Urdu alphabet is given and then the ghazal in which the ghazal ends. To quote an example of the first ghazal from the Diwan of Mirza Ghalib is:

A

Nakhsh faryaadi hai kiski shookhiye thahreer*k<u>a</u>*
Kaaghazee hai pairahan har paikare thasveer*k<u>a</u>* ....

Note: The last letter is 'a. Ghalib has compiled forty-eight ghazals with the letter ending in 'a'.

After forty-eight ghazals which end in 'A', then comes the second letter of the Urdu alphabet i.e. B, for instance, the forty-ninth ghazal is:

phir hua waqt ke ho baalkusha maste sharaa*<u>b</u>*
de bathay mai ko dil-o-daste shana mauj-e sharaa*b* The fiftieth ghazal's ending is with the letter 'th', the fourth letter of the Urdu alphabet:
Afsos ke dandaan ka kiya rizq falak ne
Jin logonki thhee darkhure aqde guhar angush*th*

Like this, the ghazals of the anthology are arranged according to the order of the Urdu alphabet.

Kuliyath' is an anthology of ghazals not arranged according to the letters of the Urdu/Persian alphabet. All the ghazals are given usually according to the date of the composition. After the Classical and Golden Period of the Urdu Ghazals, poets stopped compiling Divans only because the concentrate on the composition of the ghazals not taking the letter of the alphabet but depending on their Mood of Composition. They choose the Metre and the Qafia and Radeef which are compatible to their semantic significance.

Hazal, is a portmanteau (word) of ***"Humour plus Ghazal"*** or ***"Hansee plus Ghazal"***. Hazal is a humorous ghazal. This humous genre has no restrictions of using words and terms. Poets use English words also. They call it "Funny Shayiri". Three couplets are as follows:

Kal jab milay thay to dil me hua eik ***sound,***
Aur aaj milay to kehte ho ***your file not found,***

Jo muddat se hota aaya hai wo repeat kar dunga,
Tu na mili to apni zindagi ***ctrl+alt+delete*** kar dunga,

Shayad mere pyar ko ***taste*** karna bhool gaye,
Dil se aisa ***cut*** kia ke ***paste*** karna bhool gaye,

Lakhon honge nigah me, kabhi mjhe bhi ***pick*** karo,
Mere pyar ke ***icon*** pe kabhi to ***double click*** karo.[7]

"Ilm-e Arooz" i.e., **Prosody** is art and Science which studies the metrical measurement or length of a Couplet or ghazal. Now is the time to versify the ghazal. Prosody is an art and science of versification. ***Khaleel bin Ahmad*** is the Father of Prosody in Arabic. He is supposed to have lived in the 8th Century A.D.[8]

Mohammad Yousuf Nishapuri was the pioneer to bring and apply Prosodic System from Arabic to Persian. Khaleel bin Ahmad designed fifteen Poetic Metres in Arabic. Later other versifiers added four Metres.

Beher is ***Metre*** in English. It is the art and science of ***Versification***. The soul of a ghazal is its Metre.

Akbar Ilahabadi mockingly says about people who extraordinarily concentrate on the Poetic Metre/Prosody. He addresses a lover of metre:

You lose the Semantic and Aesthetic beauty if you scan poetry. I enjoy the artistic beauty, you scan skeleton of poetry.

Metre decides the length of the couplets of a ghazal. The Metre may be *short, medium or long*; all couplets ought to be composed in the same Beher/Metre. It is a Specific Patter combining the **Arkaans** (Dummy meaningless words) of prosody. ***'Takhti'*** is "Scanning" or ***Versification***. It is dividing the words of a couplet into the units/syllables. It is **Prosodic Scanning** which versifies couplets. Arabic ***Dummy Words*** are used in Metres. A couplet is a lyrical fusion of elegant expressions and metrical divisions. Beher is a blend of a few Dummy words called *'Arkaan'*, the singular is *'Rukn'*. There are ten Dummy words in Arabic:

S. No.	Dummy Word	Division	Example	Number of letters
1	Fawoolun	divided into 3+2	fa-w-oo lun	5 letter words
2	Faayilun	Divided into 2+3	Faa-yilun	5 letter words
3	Mafaayilun	Divided into 3+2+2	Mafaa-yi-lun	7 letter-words

Metre can be categorized in three Lenghs: Short, Medium or Long:

Short: Ahle dair-o haram rahgaye
Tere deevane kam rahgaye

Medium: Umr jalwon mein basar ho, ye zaroori tho nahin
Har shabe gham ki sahar ho, ye zaroori tho nahin

Long:

Ay mere hamnasheen, chal kaheen aur chal, is chaman mein ab apna guzaara haheen

baath hothi gulonki tho sehlete ham, ab tho kaanton pe bhi haq hammaraa naheen

The complete *anthology of Ghalib* has been metrically scanned by *Sagheeruunisa Begum* The title of the book is *"Ghazliyaath-e Ghalib ka Arooz i Thajzia"* (Prosodic/ Metrical Scanning of the Ghazals of Ghalib), published by Anjuman-e Taraqqi Urdu, New Delhi, in 1984. There are many good books on the art of Scanning poetic pieces.

Musallas ghazal: is a ghazal of three lines. This ghazal is the result of the innovative approach of Jameel Mazhari. **It is unique to Urdu poetry. Each couplet seems to be at the height of excellence, both technically and more so substancewise.**

The Rhyme Scheme is also shown below:

Husn jab arsh se utra to lab-e-baam aya	A
Manzil-e- noor ta zulf-e- siah faam aya	A
Hawas-e-said mein phailaaye hue daam aya	A
Sar-e-shoridah na jab paye sanam tak pahoncha	B
Barak Allah junoon baab-e-haram tak pahoncha	B
Ghul hai kaabe mein rah-e-kardah-e aasnaam aya	A
Ek naye bhes mein phir fitna-e asnaam aya[9]	A

Literary Motif, Leitmotif and Themes are the indispensable components that cannot be ignored. The area of the 'Thmes of the Lyrical Genre of Ghazal' is so vast that it needs a separate treatment. There are two levels at which a couplet or a ghazal can be thematically studied.

Although the ghazal deals with the whole spectrum of human experience, its central concern is Love. This poetic love is peculiar in Persian or Urdu because whenever we address a person in poetry, it is often in the *Masculine Sense*. The poet uses the *Equivocal Pronoun 'Woh' i.e. 'He'*. It is further noted that the term 'Love' has wide connotations. It does not necessarily refer to the poet's attachment with a real-life woman.[10] It could also imply his devotion to an ideal—be it spiritual or sensuous.

No wonder that quite often the mystical and mundane elements of love co-exist in the same ghazal or in the same couplet. The motive of the poet is very difficult to discern because the ideal of divine love is generally expressed though the idiom of romantic love.

The following two levels of Urdu Poetry is the treasured possession of this art form. We can study poetry in the following two contexts:

1. *Mundane Level*
2. *Mystic or Sufistic Level*

The interpretation of a couplet is a dilemmatic situation for a reader, for the semantic value is indiscernible. In poetry, we can interpret a couplet on two levels:*Mystic/Sublime* or *Mundane/Sensuous*.

The fundamental feature of Love is that it can be analysed against the background of Material Love and Divine Love. In Urdu/Persian poetry, the sentiment of love is signified on the above two contexts. They are poetically called:

1. *Ishq-e Majaazi*
2. *Ishq-e Haqeeqi*

Wali Dakhni, the *'Chaucer of Urdu Ghazal'* an ideal and consummate master of the ghazal, has

Of all pursuits, Love is the best;

Be it *Sensuous* or *Sublime*.

Ishq is an Arabic word which means Love.

Ishq-e Majaazi is the love for God's creation. It is the love of a man for a woman or another man and vice versa. It is said to be generated by a beloved person's beauty.

Ishq-e Haqeeqi means the Real Love. It metaphorically means the 'Love of God.

The Motifs at the Mundane Level are enormously diversified. Now is the time to analytically present the thematic situations of the compositions of some of the couplets. I should again express myself that an exhaustive approach to the analysis of the couplets on the basis of themes and motifs is a lifetime work. Even then, I try to the best of my ability to touch the main topics of the mundane world.

1. *Self-expression*: Ghalib's couplet is a medium of expressing oneself:

   Oh, Beloved! It takes a long time by the time you are aware of

   my pining and no doubt, who survives until then!

2. *Futuristic Element* Ahmad Faraz uses beautiful figure of speech in this couplet:

   Our separation this time would be like meeting in dreams

   as we find withered blossoms between the pages of a book

3. Disappointment: Shakeel Badayuni was a poet who followed the Classical ghazal tradition:

   Oh Love! I lament on your aftereffect; I'm unaware why I shed tears

   even to pronounce your name.

4. Repentance: *Anand Bakhshi's* couplet describes the plight of a Malefactor.

   I was a brilliant moon but my profligacy has made me a broken star

5. Prayer to God *Shadab Lahori's* couplet is a prayer to the Most Benevolent God to return his youth

   Oh Benevolent God! Provide me with the easy flow of waves; once more, give back my youth.

6. Transient World: *Nida Fazli's* imagery in this couplet is commendable:

   This world is a plaything of magic; if we get it, it becomes soil and if we lose it, it is gold.

7. One's Personality: *Akbar Allahabadi's* sarcasm reminds us of Omar Khayyam:

   Oh Cupbearer! It's a fact that I've boozed and I am not in my senses; if not, I aren' a man who forgets favours.

8. Beloved's Confirmation: *Kaifi Azmi's* couplet asking his Beloved to confirm her uneasiness:

   Your inclined look looks uneasy, doesn't it?

   Tell me; have you not suppressed the sentiment of love?

9. Revelation of Love: *Qamar Jalaalvi* is astonished at how his love is revealed:

   I didn't pour out my heart to anybody; how could one become aware of your tale!!

10. Impatience after Separation: *Ahmad Faraz* asking his Beloved earnestly:

    Let your advent bring anguish, but come once even to shun me

11. Physical Beauty: *Qateel Shifai* describes the flower in the locks of his Beloved

    Oh Beloved! The flower in your locks is like a Light which brightens the path

12. Recalling *Momin Khan Momin* reminds his Sweet-heart of the vows and oaths they had taken.

    Do you remember the camaraderie we had once!?

    Have you forgotten the vow we had taken to keep our word

13. Bitter Exerience: *Kaif Bhupali* has spelled out his mind:

    The world presented me Stains and my Life gave me Wounds; this is my plight owing to my making friends with you

14. Humour: *Majid Lahori's* humorous couplet reminds us of *Ghalib's* Famous line "***Saaqi ne kuch mila na diya ho sharaab mein***":

    Not a hair on my beard has managed to survive.

    Madam, what have you mixed in the hairdye?

15. Sarcasm: *Akbar Allahabadi's* pinching lines are created Taunt also:

    Damned be this game of love; it has spoiled my task.

    I'm still at A B, others have passed B.A.

16. Philosophy: Sahir Ludhyanvi defines religion and says about modern man's mind:

    Religion is vain; beliefs are a sham;

    Supersititious has been the human mind since the world begain

17. Patriotism: Ram Prasad *Bismil's* gem of a ghazal is:

    We're now raring to die for our country's sake;

    Let's see the strength of the arms of our rival.

After all, the genre of Ghazal is a mode to express any mood under the sun. The ghazal traditionally deals with only one subject of love which is illicit and unattainable. It is written from the point of view of the unrequited lover whose beloved is portrayed as unattainable. Usually the circumstances are not compatible and the poet, after all, resigns to his Fate.

As new ***trends and ideologies*** entered the realm of the ghazal, the content also altered accordingly. Under the influence of the Prgressive Writers, ghazal was a medium for the expression of their ideas and ideals. Sahir's radical views have found place in his poetry. An apt example to quote is that of *Shakeel Badayuni*

who wrote a situational song in the film *"Leader"*. It was picturized at the Taj Mahal. So Shakeel made use of the opportunity and composed the song:

The Taj Mahal built by an emperor stands as a Universal

Symbol of True Love

During the same time, *Sahir* wrote a poem which directly refers to the Taj Mahal and the lyrics are powerful:

Taj Mahal

Oh Taj! You are a Display of Love;

You look like a gigantic monument in the gorgeous gardens

Oh, my Beloved, we'll meet somewhere!

This composition speaks negatively of the Taj Mahal which is clearly illustrated in the last quatrain. In a nutshell, there is nothing under the sun which remains untouched by the genre of Ghazal.

Now is the turn to study the ***Mystic or Sufistic*** side of the interpretation of a ghazal. We have still to study the **ghazal in the context of Sufism/Mysticism.**

Definition of Sufism: There are two origins of the word 'Sufi':

1. 'Safaa' means purity
2. 'Soof' means wool

In defining a Sufi, these two denotations were combined to mean "The Sufi is the one who wears wood on top of purity." It is a concept of Islam, defined by scholars as the inner, mystical dimension of Islam. Sufism is otherwise called ***'Tasawwuf'*** which literally means ***'to dress in wool'***.[12]

They belong to different 'Orders'/Congregations formed around a master. They meet for Spiritual Sessions called Majalis and they meet at places named 'Khanqahs'. Classical Sufi scholars have defined Sufism as "a science whose objective is the reparation of the heart and turning it away from all else but God". Sufis consider themselves to be the original true proponents of this pure

original form of Islam. Sufism searches for a direct mystical knowledge of God and of his Love. Its goal was to progress beyond mere intellectual knowledge to a mystical experience that submerged limited man in the infinity of God. Muhammad is regarded as the first Sufi Master.

The symbol of the Sufi Movement is a heart with wings. It explains that the heart is between soul and body, a medium between spirit and matter.

Sufism grew historically as a reaction against the rigid legalism of the orthodox religious leadership and as a counterweight to the growing worldliness of the expanding Muslim empire. It developed in the 8th and 9th centuries in three major centres: [13]

1. The cities of Basra, Kufa and Baghdad in Iraq.

2. The city of Balkh in the Khorasan district of Persia.

3. Egypt.

Mysticism/Sufism is establishing a personal relation with the Creator of the Universe, **'Dervish'** and **'Fakir'** are synonymous with Sufi; **The Beloved** is God. He is a **'Saaqi'**, a Cupbearer i.e. Ganymeme, in Greek Mythology.

The symbols of mudane love and beauty are freely used in mystic poetry but it should be borne in mind that, in studying the enraptured poetry of the Sufi poets, Profane Words and Expressions are to be interpreted symbolically, for instance:

Kiss and embrace are raptures of Divine Love

SLEEP is either Meditation or Contemplation

PERFUME the Sentiment of Divine Desire

Idol or Mehboob is the Omnipresent, Omnipotent and Omniscient God

Tavern is a place where the Wine of Divine Love is served; it refers to the The Sufi is the ***Inebriate***

Intoxication is religious ecstasy

The Beloved is God. He is a 'Saaqi', a page, a cupbearer or the Classical Ganymede.

Beauty of the Beloved is the Glory of God;

Curls and Tresses are the media through which the Worshipper feels the Spiritual Beauty.

'Parwaana' i.e. is the Moth i.e. the poet/Sufi;

Shama is the Candle i.e. the Beloved or God;

'Sharaab' or ***'Mai'*** is the Wine which refers to State of Spiritual Knowledge

'Qalandar', is the saint, free from the ties and bounds of time and space;

'Kharabati' means the Tavern,

Rind who visits the tavern;

"Rind, Qalandar and Ilk" philosophy of Sufism

Mehboob the Beloved

'Raqeeb' his rival,

Dervish is a Sufi, meaning beggar[14]

The Beloved: One of the key and idiosyncratic characteristics of this genre is the 'Beloved'. There are umpteen epithets and poetic attributes used for the Beloved. He is often a 'Sâqi'(i.e. a page or a cupbearer or the Classical Ganymede). It is commonly used to have a convivial time. The beloved is called 'Buth' or 'Sanam' (i.e. Idol), 'Yaar' or 'Dosth' (i.e. friend), 'Habeeb', Mahboob, or 'Maašhooq' (i.e. the loved one), 'Jaan', 'Jaanaan' or 'Jaanam' (i.e. Soul), 'Dilbar' or 'Dildaar' (the keeper of one's heart), 'Maah' (i.e. Moon) or 'Maah-rukh' (i.e. Moon-faced). Every appellation is used in an appropriate situation which reveals the mood. All the fervour of love in a ghazal is direcrted towards the Beloved. Many a time, he remains an abstract being and at times, altogether anonymous. In short, he is bereft of a name. Readers or the audience are unable to discern the Beloved through such a poetic portrayal.

He possesses an ideal beauty, described in exaggerated terms. He is alive for the poet in his metaphorical manifestations, when he employs expressions like 'Moon Incarnate', his stature is the slender cypress, by analogy, his waist is a creeper, his victimizing graceful gait and elegant eyes are those of a doe, his mouth is a rosebud, his lips are red rubies; sugar pours out or flowers drop when he converses; his elegant eyes; his black curls shroud the sun or the moon of his face; when he walks, the admirers are all eyes; even when he utters a word, they are all ears; his glance pierces their heart like a sharp arrow; his chin is an apple; his dimple is a pit in which many a heart is trapped; he has languid eyes which are seemingly intoxicated (i.e. masth); he is a hunter of hearts; innumerable hearts are entrapped in his locks and curls; he has hordes of sweethearts; he is full of coquetry (i.e. naaz); he robs people of their hearts; his prospective martyrs are ever prepared to sacrifice their life; after all, he is peerless in beauty and charm.

Love is the reigning passion in the Persian ghazal. It is often contrasted with Reason, whose helplessness before Love has become proverbial, and manifests itself in a variety of ways: Love is the sovereign, Reason is its obedient servant or slave; where Love pitches its tent, and Reason has to humbly leave the grounds. The poet is the *'Parwaana'* i.e. *Moth* and the *Beloved* is the *Shama* i.e. Candle. He says:

I am a Moth, burning,
Burning all my life, in the Candle

The Wine Cult: **Wine** and Intoxication make the atmosphere of the couplet blasphemous but it ought to be taken symbolically in sufistic terms. We usually confront with the laudatory description of the wine and its curative virtues. Wine and intoxication make the atmosphere of the couplet is blasphemous; the poet drowns his dejection and despondence in wine, seeking refuge in the cup, only to depart from this world in the drunken stupour.

The Sufis are compelled to sing of their love; they want to vent their intoxication with the Love of God and the Ecstasy that they are occasionally experiencing. In modern Sufism, the sufis dance in ecstasy. At this juncture, they find language an inadequate vehicle for expressing these ecstatic feelings. Communication fails to distil their emotions in the embodimentof words. They resort to the profane vocabulary which is pregnant with symbolism; thus they are content with figurative language to shroud an experience analogous to their Divine encounters. They yearned to reach Him. This is the Wonderful World of a Mystic Bards.

Love is the Sufi's' theme, Divine, Eternal Love, and into this sea of Love they cast themselves headlong. Maulana Rumi says:

"Moths, burnt by the torch of the Beloved's face,
Are the lovers who linger in the sanctuary?"

"If we are called madmen or drunkards,
'Tis because of the Cupbearer and the Cup."

"Because my mouth has eaten of His sweetmeats
In a clear vision I can see Him face to face."[15]

A mystic poet dreams of his beloved, sings the praises of his Beloved, thirsting for a glance of the face of the Beloved. This is an Eternal Dream. The Attributes of God are everything for a Mystic Writer.

The interpretation of a couplet becomes easy when we faithfully translate the couplets, analyzing them symbolically. Topnotch Sufi poetry is the poetry of ***Bulbul-e-Shiraaz*** i.e. Hafiz Shirazi. In human heauty, he sees the 'Glory and Majesty of God'. For him, the 'Bar' is a place of Worship, the Bar-keeper a Teacher, and the Wine the Spirit of Divine Knowledge and the Barmaid is a being straight from paradise. See how Hafiz portrays her:

The maid of the bar, she is truly divine

Just see how she wets her lips with wine

By her pity and kindness does HAFIZ crave

He remains her humble and a lowly slaves[16]

Omar Khayyam is also another Persian poet who uses Sufistic symbols exhaustively. Every word of his can be taken as having a figurative meaning. *Dr. D.V. Gundappa* who translated Khayyam's Quatrains, brought out the same sufistic feelings in Kannada, for instance, the following quatrain which abounds in mystic elements:

ENGLISH: Dreaming when Dawn's Left Hand was in the Sky

I heard a Voice within the Tavern cry,

"Awake, my Little ones, and fill the Cup

Before Life's Liquor in its Cup be dry." [17] Edward Fitzgerald

Through poetry, it is feasible for the Mystic Poets to give a glimpse of higher worlds, like a finger pointing to the moon there inspiring utterances offer a poetic description of their elevating experiences.

A couplet may give a glimpse of the ecstatic feeling of the poet and his elevating experiences, for instance, the words of **Emily Dickinson**:

Behind Me — dips Eternity–

Before Me — Immortality –

Myself — the Term between –

Death but the Drift of Eastern Gray,

Dissolving into Dawn away,

Before the West begin –

Sufism represents the inward or esoteric (private) side of Islam: it may, for the sake of convenience, be described as the mystical dimensions of Islam, Quotes

Razi. As depicted by Walter.T.Stace[10] Sufism is a mystical phenomenon, which may not be necessarily a religious phenomenon. To the religious mystics which involved spiritual awareness of God which transcend empirical experience; the prelate whom mystics seek to understand is apprehended through their whole being. It could be from any set of religion mystic the intention had been the quest for reality, but it is further stated that, all genuine mystic found their experiences in expressible and indescribable. The Sufis in dealing how a man can only form a practical and distorted view of God, most of the Sufi's repeated the same view. It is said that the '*Sufiyana'* is related from the '*Hadiqate*' and '*Haquiqa* ' by the great Sufi poet from a Ghazal.

Not far from the Ghur once stood a city tall

Whose denizens were sightless one and all?

Sufism is not therefore, a rigid system. According to one outstanding Sufi, the paths by which it followers seek God; they are in numbers as the souls of men; Asceticism, purifileon, love gnores assist sufi's in finding the universal self. Sufism is merely the means to an end (God), and not the end itself. A modern Scholar says: Muhammad was a Sufi when his way to becoming prophet and it is said most of the Sufis believe that Muhammad was indeed a Sufi throughout his whole life. Muhammad addressed there:

O thou wrapped in theraiment!

Keep vigil the height long, sake alive

A half there if, or a bate a little thereof

Or add (a little) thereto—and chant the Quran

In measures'.

SUFISM IN INDIA: The Arab Sea traders operating between the Malabar Coast and Ceylon first introduced Islam to this region of the Sub-continent. The belief that the conquest of Sind at the time of the Umayyad Caliph al Walid

(705-15 AD) originated as a punitive expedition against ruling Raja Dahir, after his pirates (ships) had seized some Muslims on a Hajj to Mecca is a myth. In reality, the conquest of Transoxania and Sind was initiated by Hajjaj, Wahid's governor is Iraq (710 AD).

It is said during 710 – 712AD Muhammad bin Qasim al qafi advanced through Maran and Baluchistan with the conquest of Sind, which extended as far as Multan in the Southern Panjab. The Sufism of Transoxiana and Khurasan were not found in Sindh towns. Convering were common from Buddism to Brahmin who were holding high government position, it is further said that Muhmmad bin Qasim is believed to have induced several chieftains to accept islam's for reasons of expendency, it is said some responded favourably. It is said that it was during this time that the Quran was also said to have been translated into local regional dialects. Hindu & Buddist scholars from Sindh were sent to the 'Abbasid Court'. *Lack of information about Sufi in Sind said to be of two reasons:*

1. Firstly, land communication between Khausaran, Transoxania and Sind were slow and arduous.
2. Secondly, the blessing of Sufism during the 10th century had synchronized with the rise of the Isma ilil Fatimid Caliphate from 909 to 1171. Multan soon became the dependcy of the Fatimids of Egypt, Mansura, the sind, ruled by the Sumira dynasty. So, it is said Sufism was in the hands of sunni fold or called sunni islam.

According to one legend it is said during 14th & 15th century, Ismaili propagendints evolved a belief for Hindu converts that 'Ali was the tenth incarnation of Vishnu that Adam was another aspect of Siva and that Muhammad was in fact Brahma. Not considered to lee true fact.

With the invasion of Mahmud of Ghazal (1004 – 1011 AD) death a slow blow to Ismailli power in Multan. But it is said the impact was transitory. Again

we learnt after 150 years later during 1175 Mu'izzu'd – Din Muhmmad bin Sam Seized Multan, establishing firm control and sunni rule over the southern part of the Punjab. Sumira dynasty ruled lower Sindh till mid 14th century. After the 12th century, the upper Sind (Hind) came under the domination of Sunni rule. It is learnt Sufism penetrated surrounding Multan during mid 11th century. Shaikh Safiu'd – Din Kazinumi is said to be first Sufi settled in this region. He is said to be the native of kazirum near Shiraz, in Iran. It is said further that the terms 'Yogi' or 'Jogi' in sufi literature, is never specifically defined. Nath – Yogis or Siddhas acquired supernatural power.

Hujwinis said to be most famous Sufi during 1009. Who died during 1072 – 73 AD. He was conferred a title after his posthumously as sheik Hujurri 'Data Ganj Bakhsh', 'Distributor of (unlimited) Treasure'. One more mystic sufi is said to be Khwaja Mu'Mud – Din Chisti, the founder of the leading Indian order, the Chistiyya who under took hard ascetic exercise in Lahore Hujwin, was a writer of both prose and poetry.

REFERENCES

1. http://www.poetryfoundation.org/learning/glossary-term/ghazal
2. WWW.PoetHunters.com *Ravishing Dis Unities: Real Ghazals in English, by Agha Shahid Ali*
3. "Ghazliyaathe Ghalibka Aroozi Thajzia", by Sagheerunnisa Begum, Makthaba Jamia, Jamia Nagar, New Delhi, P105, Ghazal number 9
4. "Rubaiyaath-e Umar Khayyam", compiled by Munshi Thejkumar Publication, Lucknow, Rubai No.10
5. WWW.PoetHunters.com. *Ravishing Dis Unities: Real Ghazals in English, by Agha Shahid Ali* Published in 2012, by The World's Poetry Archive, P 21
6. *Wikipedia, the free encydopedia)*
7. "Urdu Shayari", Funny Ghazals, *www.ranjish.com*

8. *"Shahkaar-e Arooz-o Balaaghath"* Anwar Meenaayi, 1994, Unity Printers, Salaar Daily, Bangalore, P13

9. Ibid. Pp 28, 29, 30, 31

10. *"Urdu Ghazals:An Anthology"*, by K.C. Kanda, Stering Publishers, P.Ltd., New Delhi, P7

11. "Thalqiyaan" by Sahir Ludhyanvi, Hindi Book Centre, New Delhi, published in 1992, P 51

12. "Sufi" Etymology, http://en.wikipedia.org/wiki/Sufism

13. Wikipedia, the free encyclopedia

14. "World of Tasawwuf": Sufi Symbolism, http://www.spiritualfoundation.net/sufisymbolism.

15. Ibid.

16. "Hafez:The Voice of God", 300 Ghazals of Hafiz , translated into English and Urdu by Rajiv Chakravarthy, P 2

17. "Rubaiyaath-e Hakeem Umar Khayyam" rendered into English Verse by Edward Fitz Gerald, "Eqbal" Publication: Tehran, Iran, P 2

18. Paul Shaub. - Swarthmore : The Offhand Press, 1959.

CHAPTER IV

A STUDY OF URDU, KANNADA AND TRANSLATION OF GHAZAL

CHAPTER IV

A STUDY OF URDU, KANNADA AND TRANSLATION OF GHAZAL

The role of 'Translation' is significant because of the fact that it transfers the literary treasure of one language to another. It also brings its culture with it. It is the communication of the semantic and aesthetic aspects of a language.

The language which gives the text is called 'Source' language and the language into which we translate the text is the 'target' language.

The difference between translation and interpretation is that basically if we translate anything in the written form it is called translation whereas when we translate something orally, it is interpretation. This is the reason, oral translators are called interpreters.

There arises a question at this juncture that why does man need translation?

The necessity arises when we want to know what are other people of this world have been writing and what are their feelings and experiences of life? When we go through translations only then we come to know their philosophies and ideologies. For instance, I belong to Karnataka and my language is Kannada but I wish to study Urdu literature. The only way is nothing but translation.

Historically speaking, the literary works of great thinkers and writers of Arabia and Iran, we immediately take the help of translation. In Arabic literature, there

are unique books like 'Alif Laila', they have been translated into all major languages of the world.

When we speak of the ghazal and its translation, the great writers have been first translated into English, for example, the translaton of 'Alif Laila' named as 'Arabian Nights'.

Omar Khayyam and Hafiz Shirazi have been profusely translated into English and other languages. Edward FitzGerald is the best translator of the Rubaiyat of Omar Khayyam. Such translations have given way to other writers of the world also to translate in the regional or vernacular languages, for example, D.V. Gundappa has translated Omar Khayyam into Kannada only through English. His work called 'Umarana Osage' i.e. 'Thus Spake Omar' is popular in Kannada literature.

Translation of the ghazal from Arabic to Persian is the first step towards the spread of the ghazal literature. When Ghazal reached Asia, great poets like Amir Khusrao moulded it to the common language which was Hinduvi then. He was the first poet who brought ghazal tradition in India through Persian.

Thus translation has made possible the spread of ghazal literature is gigantic in stature. Let us acquaint ourselves with the translations of ghazals from Urdu to English. The following are some of the significant tips to note on translation:

* The translator must be acquainted with both the languages well: the Original or the Source Language and the Target language;
* It is the translator's duty to maintain the same feeling in the Target language also; Writers like judith wright, Jimharrison etc., try to write Ghazals in an Urdu Metre but they have created their own version; Machine Translation fails only because of this drawback; Computer-assisted translations are not up to the mark. The advent of the Internet has fostered to the needs of people who are in need of translations;

* Attention to linguistic and artistic details is indispensable;
* Translation should not be literal; Faithful Translation is advisable;
* Translator is to be very careful while reading through the lines; he should be in the shoes of the poet. Translating poetic works is, always more difficult than translating prose works because poetry has aesthetic and expressive values. The beauty of the words called 'Diction' is crucial; figurative language is necessary; the translator should be at his best to transfer these specific values into the target language. In short, emulate the original style and standard of the poet;

* * *

It is a must to go through the history and other aspects of translation. In fact, the work of translation in India was accelerated during the British rule. We can enumerate two kinds of contributions in this regard:

1. Of Indian scholars
2. Of Foreign Scholars

Coming to the Indian scholars, the first reference should be made to the writers and poets who established "Darul Tarjuma" in Hyderabad, Deccan. Committees were formed to translate books on schience and art and architecture.

Syed Mohiuddin Qadri Zore 1905-1962) was an accomplished writer, scholar, poet, literary critic, historian, and social reformer. He is best known for his pursuit the rejuvenation of Urdu language and literature, writing 61 books in his lifetime, generating a major foundation of the Urdu literature now taught in all schools throughout India. Recognized as the first Urdu linguist, his writing ranged from short stories to novels to poetry, social commentary, scholarly criticism, and linguistic analysis.

Along with his written legacy, one of his greatest contributions to revitalizing Urdu was his establishment of the organization *"Idare Adabiyaat e Urdu", also*

known as 'Aiwan-e-Urdu', dedicated to compiling and translating books and textsbooks. He also helped to found the Abdul Kalam Azad Oriental Research Institute, and a still-published Urdu magazine, known as Sabras.

Ali Hyder Tabatabai, was born 1854 in Awadh, died 1933 in Hyderabad Deccan. He was a poet, translator and a scholar of languages. He is known for his poetic translation into Urdu of Thomas Gray's masterpiece "*Elegy Written in a Country Churchyard*".

Mir Mahboob Ali Khan, Asaf Jah VI, had heard about Ali Hyder, a Shahi Ataleeq, i.e., Royal Tutor, of Wajid Ali Shah, Asif Jah who was also a poet and patron of literary personalities, invited Ali Hyder to give him a post in his court. He offered Ali Hyder to evaluate his work but he tactfully declined. Later Nizam offered him the job of ***Head of the Translation Department*** i.e., *Dar ul Tarjuma* which worked like an Urdu Medium University.

The Nizam had plans to build. Later the University was named Osmania University. Since all the subjects in this university were to be taught in Urdu, At that time, there were no Urdu Medium Universities in British India. Syllabi of many other institutions were collected for translation.

Ali Hyder Tabatabai translated 2000 books every year in Dar-ul Tarjuma and he worked there for 16 years.during which he translated about 32000 books.

The evolution of Osmania University in Hyderabad was a constructive measure in translation. The idea of establishing a university in Hyderabad in which instruction took place in Urdu.

K.C.Kanda is a great personality in the field of Translation in India. He translates all genres of Urdu Literature into English. *Translations* of this lyrical genre from the text to the target language are being carried on in the world and the output is so bulky that a lifetime is insufficient even to compile, not to speak of the study of the wealth of Ghazal Literature in all the languages of the world.

If we take translation work only in India, for instance, from Urdu to English, a name which is well-known for translating Urdu poetry into English is *K.C. Kanda*, a reader in English at Delhi University. His masterpieces are:

1. Masterpieces of Urdu Ghazal
2. Urdu Ghazals: An Anthology
3. Masterpieces of Urdu Rubaiyat
4. Masterpieces of Urdu Nazm
5. Master Couplets of Urdu Poetry
6. Masterpieces of Patriotic Urdu Poetry
7. Masterpieces of Humorous Urdu Poetry
8. Masterpieces of Modern Urdu Poetry
9. Mir Taqi Mir: Selected Poetry
10. Firaq Gorakhpuri: Selected Poetry

Dnyaneshwar Mulay , Consul General of India, New York, USA (former High commissioner of India in Maldives), the son of soil of Kolhapur and career diplomat of the Indian Foreign Service (IFS) since 1983. He has been recognised both nationally and internationally as a prominent thought leader, diplomat, and author.

He is a well-known writer having written over 15 books that have been translated in Arabic, Dhivehi, Urdu, Kannada and Hindi. His original writings in Marathi have large following especially among youth who find it highly inspiring. He has won many awards including the Maharashtra State and Hindi Sahitya Akademy of Delhi. His book 'Mâtî Pankh ÂG i Âkâsh has become a bible for the young generation of Maharashtra. This book was recently included in the curriculum for B.A. students by the North Maharashtra University, Jalgaon (Maharashtra). *Rashtryâ Navyâ Dishândç Â mantra*, his book on Russia has become

a must read for anybody studying the transformation of USSR to Russia. He was felicitated as Kolhapur Bhushan by the Kolhapur Municipal Corporation.

M. A. R. Habib, associate professor of English at Rutgers University, Camden, is the author of *The Dissident Voice: Poems of N. M. Rashed in English Translation* and *The Early T. S. Eliot and Western Philosophy*. He is currently completing a book on the history of literary criticism. His best translation is "An anthology of Modern Urdu Poetry". The editors of this book are M.A Habib and Rafey Habib.

After the advent of the internet there are several websites which have contributed a lot to the propagation of Ghazal literature through translations from Urdu to English. For instance, *"All poetry.com.a few Urdu Couplets."*

Poems written in Urdu, Poetry translation Centre is another site where we find translated Ghazals.

Translations of individual poets are found innumerable. When we take the major poets like Ghalib there are many translations, by Indian and foreign scholars, for example,

1. Ghalib's translations by Mansurul Hoda
2. Ghalib Life and Letters by Russell Ralph
3. Ghalib in Translation by O.P. Kejariwal
4. The Oxford India Ghalib: Life, Letters and Ghazals by Russell Ralph
5. Tears of Blood: Selected Verses of Ghalib by Sunil Uniyal
6. Ghalib:Selected poems by Ahmad Ali
7. Hundred Ghazals of Mirza Ghalib by Pranab Bandhopadhyay,

Prominent poets of the genre of ghazal have been translated into English and the significant poets to quote a few are: Mir Taqi Mir, Sauda, Iqbal, Faiz Ahmad Faiz, Ahmad Faraz, Akbr Allahabadi, Sahir, Zauq, Jigar Murababadi, Faani Badayuni, Maqdoom Mohiuddin, Hasrat Mohani, Kaifi Azmi, Daagh Dehlvi, Ali Sardar Jafri, Bahadur Shah Zafar, Firaq Gorakhpuri, Amir Khusrao,

Need to translate the ghazal was felt to propagate the ghazal because it is the best genre for self-expression, in world literature. Spread of anything is fast through the task of translation. A great example can be given of:

Fort William College which is otherwise called the ***College of Fort William*** was an academy and learning centre of Oriental studies established by Lord Wellesley, a Governor-General of British India. The law to establish its foundation was passed on the 4th of May, 1800 to commemorate the first anniversary of the victory over Tipu Sultan at Seringapatam. It was founded on July 10, 1800, within the Fort William complex in Calcutta. Thousands of books were translated from Sanskrit, Arabic, Persian, Bengali, Hindi, and *Urdu* in English.

The intention behind its establishment was to train probationer British Civilians in the languages and cultures of the subjugated country. It aimed at training British officials in Indian languages and in the process it fostered the development of languages such as Bengali and Urdu. Teaching of Asian languages dominated: Arabic, Urdu, Persian, Sanskrit, Bengali; and later Marathi and even Chinese were added. Each department of the college was staffed by notable scholars. The Persian department was headed by Neile B. Edmonstone, Persian translator to the government. His assistant teacher was John H. Harington, a judge of Sadar Diwani Adalat and Francis Gladwin, a soldier diplomat. For Arabic studies, there was Lt. John Baillie, a noted Arabist.

The Urdu Department was entrusted to John Borthwick Gilchrist, an Indologist of great repute. Henry Thomas Colebrooke, the famous orientalist, was head of the Sanskrit department. ***William Carey***, a non-civilian missionary and a specialist in many Indian languages, was selected to head the department of vernacular languages. Along with teaching, translations were organized. The college employed more than one hundred local linguists.

A lot of translation work has been done from Urdu to Kannada also. Shantharasa, Chidananda Saali, Ittige Eranna, Mukthayakka, Dastagir Dinni, Amarchintha Jambanna and Panchakshari Hirematth are major translators of the Ghazal genre from Urdu to Kannada.

With the dawn of the nineteenth century, the importance of translations of the works to English and other regaional languages; it is noted that the Bible was translated into other languages of the globe. When Sanskrit literature was translated, Kalidas was known to the western world, who was also a great dramatist, no less than Shakespeare. In the same sense, before independence, we see the works of Rabindranath Tagore have been translated into English from Bangla by himself, which fetched him the Nobel Prize for his masterpiece "Geethanjali".

Gandhiji's autobiography "My Experiments with Truth" which was translated by him from Gujrati into English.

Translations from Urdu to Kannada are also significant to note:

Name of the Book	Translator	Year
'Aiwaan-e ghazal'	Jeelani Banu,	2002
'Atto:ttma Aayikeya		
Sher-o shayirir	Dastageer M	2002
'Tareeq-e Sikandari'	Vittal Rao Gayakwad	2002
'Sarar' (of Halim)	Panchakshari Hiremat	1976
'Ghalib'	Panchakshari Hiremat	1990
'Urdu Sahitya, Ondu Parichaya	Panchakshari Hiremath	1966
'Kitab –e Nauras	Ahmad Nazeer	1956
'Urdu Kavyasri'	T.F. Murashitran	—
'Musical Heritage of Lucknow	Sushil Misra	1991
'Mrza Ghalib'	Ram Malik	1990
Umrao Jan Ada	Shantarasa	1975

'Mahakavi Iqbalana Kavanagalu	Ibrahim Shaheed	1999
'Kedigeya Bana'	Swami Matt	
	Rewan Siddayya Rudra	2002
'Diwan-e Ghalib	Md. Ejaz	2002
The Gateway to Dream closed	Sha'bryari	1985
The Value of Dakani	University of Mysore	1968
Urdu Kavyadali Madira	Shantarasa	-

..... and many more

The activity of Translation is as old as hills but the growth of Translation Studies as a separate discipline is a matter which belongs to the period as recent as 1970's. It has created curiosity in many parts of the world only because we come to know the content of the original text in the target language.

Translation is not merely an interlinguistic process. It is more complex than replacing source language text with that of the target language. It includes cultural and educational nuances that can give a shape to the options and attitudes of recipients i.e., the readers of Target Language.

The process might have begun with paraphrasing which later developed into grammatical study the linguistic structure of the target language. This is otherwise called Grammar-Translation Method. By now, it is either Word-for-word/Literary Translation or Faithful Translation. Faithful Translation is basically semantic and its aim is communicative. Translation studies bring many multiple and various things together.

A work of translation is rewritings, whatever may be the intention of the translator. It reflects a certain ideology. Rewritings can introduce new concepts, new genres, new devices, and the history of translation is the history of man's attempts to bring about innovation with the fusion of two cultures or societies. It may also be an innovation in the field of literature.

When we go through the history of translation, we come across several theories. The following are the significant ones:

1. Word-for-word/Sense-for-sense/Literal
2. Faithful
3. Free

Word-for-word/Sense-for-sense/Literal: This theory follows the path of word for wod renderings; I need not remark that this creates clumsiness in translation because the structure and vocabulary of the target language may not be the same.

Faithful Translation: This theory is satisfactory because of the fact that the translator does his job faithfully and honestly sticking to the Original Text or the Source Language.

Free Translation: It is advisable not to follow such theory only for the reason that the translator is free to express and add his/her feelings, thoughts, ideas and knowledge. He/she may interpret the text differently too.

Translators should keep in mind the orginal feeling, style and manner and the type of language used in the text.

The parameters that pass the coin of translation are:

a. Fidelity
b. Spirit
c. Truth

Fidelity/Faithfulness: The quality of fidelity is the soul of translation. The translator has to abide by the scope of the original text; he has to avoid interpretations but he is free to add glossary to it. Fidelity and transparency are dual ideals in translation. A 17th-century French critic coined the phrase "les belles infidèles" to suggest that translations, like women, can be either faithful or beautiful, but not both.

Faithfulness is the extent to which a translation accurately renders the meaning of the source text, without distortion. Transparency is the extent to which a translation appears to a native speaker of the target language to have originally been written in that language, and conforms to its grammar, syntax and idiom.

A translation that meets the first criterion is said to be "faithful"; a translation that meets the second, "idiomatic". The two qualities are not necessarily mutually exclusive. The criteria for judging the fidelity of a translation vary according to the subject, type and use of the text, its literary qualities, its social or historical context, etc.

The criteria for judging the transparency of a translation appear more straightforward: an unidiomatic translation "sounds wrong"; and, in the extreme case of word-for-word translations generated by many machine-translation systems, often results in patent nonsense.

Spirit: Spirit may be defined as *the 'intended meaning of a communication'* the translator is to read between the lines to comprehend the Source Text and present it with the same emotion and atmosphere.

Truth: Truth is the discovery of the true feelings of the writer of the text.

First of all, a general question arises that 'Why is translation necessary?' Why did man feel the need to know through translation? And what was the aim or intention of the translators at the outset of the activity of translation? Are also synonymous interrogations.

The answer to the above-said questions is that man is inquisitive by nature and literature is the expression of man's feelings, experiences, ideologies, concepts and what not? He is a curious animal also.

Back-translation: A "back-translation" is a translation of a translated text back into the language of the original text, made without reference to the original text. Comparison of a back-translation with the original text is sometimes used

as a check on the accuracy of the original translation, much as the accuracy of a mathematical operation is sometimes checked by reversing the operation. But the results of such reverse-translation operations, while useful as approximate checks, are not always precisely reliable. Back-translation must in general be less accurate than back-calculation because linguistic symbols (words) are often ambiguous, whereas mathematical symbols are intentionally unequivocal. In the context of machine translation, a back-translation is also called a 'round-trip translation.'

Translators: The role of the translator is that of a mediator between cultures. He has the capacity to enhance our understanding and knowledge of another language and culture. Translation as a tool has the capacity to cross national and international boundaries. The chapter presents the facts and figures of how translation has been playing its crucial role in bringing new learning and wider understanding, by enabling languages to become more widely utilized and promoted for better understanding of the cultures.

The translator is a bilingual mediating agent between monolingual communication participants in two different language communities'. Therefore translators not only have to be intermediaries between different language systems, but also have to be intercultural mediators. Thus, translation performs a crucial role in our understanding of different cultures.

The role of the translator in mediating source ideas across cultural and national boundaries places him/her in a unique position. Needless to say that English has become a dominant language in the field of translation. Translations allow us to open the doors to unknown cultural and linguistic environments. Finally, I stress the point that translator's role is creative. The message of the source text, if it reaches the readers, he/she is a successful translator.

Coming to the conclusion, translation can play a number of different roles such as a 'unifying' or constructing new words but also, most crucially, as a source

of knowledge about foreign cultures which are lesser known. Thus, translation is not merely a linguistic process, but can also make a political and social impact. Moreover, translation can act as a 'bridge' between the Source and Target Languages. The translation of this language allows us to open the doors to an unknown cultural and linguistic world. It also introduces us to a rich developing world. Competent translators have to possess the following attributes:

* a *very good* knowledge of the language, written and spoken, *from which* they are translating (the source language);
* an *excellent* command of the language *into which* they are translating (the target language);
* familiarity with the subject matter of the text being translated;
* a profound understanding of the etymological and idiomatic correlates between the two languages; and
* a finely tuned sense of when to *metaphase* i.e., translate literally and when to *paraphrase*, so as to assure true rather than spurious *equivalents* between the source- and target-language texts.

A competent translator is not only bilingual but bicultural. A language is not merely a collection of words and of rules of grammar and syntax for generating sentences, but also a vast interconnecting system of connotations and cultural references whose mastery, writes linguist Mario Pei, "comes close to being a lifetime job. The complexity of the translator's task cannot be neglected. Becoming an accomplished translator requires at least ten years' experience. It is a serious fallacy that a person who has a fair fluency in two languages will, by virtue of that fact alone, be able to translate. The translator's role in relation to a text has been compared to that of an artist, e.g., a musician or actor, who interprets a work of art.

Why do we need ghazals to be translated?

The answer to this question is both subjective and objective. No doubt, it needs elaboration and illustrations. What is to be subjective as far as translations of ghazals are concerned? Ghazal is an artistic artifact which provides aesthetic pleasure. When we compose poems and ghazals, we sometimes wish that the aesthetic pleasure has to be conveyed to other lovers of poetic forms. At this stage, there are two ways for the poet who creates such poetic pieces:

1. The poet himself may make up his mind to translate his own creation into another language;
2. The next step is to choose a language into which it should be translated; his/her choice depends on his intention. The poet may opt for English because it is a global language and different varieties of audience are available;
3. The poet may decide upon his/her mother tongue if he has a passion to present it in the Mother Tongue;

We can take the example of Rabindranath Tagore who wrote in Bengali and translated many of his literary compositions into English. This is better because he knows the entire atmosphere of the literary piece. He is able to do it in the way he wants.

4. As I have already referred to the fact that man's curiosity performs wonders; he wants to know different things in different ways; this nature of his compels him to know what is written in other literatures. Thus he attempts translations. This approach is objective. To quote an example of Omar Khayyam's Rubaiyat. Edward FitzGerald felt the blend of aesthetic and literary beauty in the Rubaiyat of Omar Khayyam. He translated Omar Khayyam from Persian into English.

When we speak of the translations of ghazals either from Urdu or Persian, its content and structural beauty fascinates lovers of literature. Maulana Rumi, Hafiz Shirazi, Shaikh Saadi and other great Persian poets have been translated, basically because of their literary quality and the philosophies they propound.

Enrichment of Vocabulary

Translations have enriched the English and other languages because of their usage of new and coined words and expressions. In addition to this, the Sufistic philosophy has added nuances to poetry.

In this research work, I have already given the characteristic features of Sufism. I take the example of the great 14th century Persian poet Hafiz Shirazi who has been celebrated by popular personalities like Goethe, Emerson, and Bunting. Hafiz is the best known Sufi poet in the world. How can this be? ..... for we do not know the language called Persian? Well, this possibility of knowledge is provided by Translations in English and other languages.

Generally speaking, if there are no translations, there could not have been scope for the spread of knowledge in the world. There are innumerable people who have studied Hafiz Shirazi and Ghalib sans the knowledge of Persian and Urdu. How is this possible? It is translation alone that assists man transpose thoughts, ideologies, philosophies and other things from one language to another. At this juncture, another point to note is that there are many translations of the same poet, for instance, we find Shakespeare, Kalidas, Ghalib, Rabindranath Tagore and Gandhiji in the major languages of the world. The reason for translation is to spread knowledge in general, and to introduce the poet or the ghazal into another language. This gesture is done for the sake of recognition and identity of the literary piece.

Translation of Poetry: Poetry presents special challenges to translators, given the importance of a text's formal aspects, in addition to its content. In his influential 1959 paper "On Linguistic Aspects of Translation", the Russian-born linguist went so far as to declare that poetry is untranslatable. The statement of Robert Frost "Poetry is that which is lost in translations." is equally true. In 1974 the American poet James Merrill wrote a poem, "Lost in Translation", which

refers to this idea. The question was also discussed in Douglas Hofstadter's 1997 book, *Le Ton beau de Marot*; he argues that a good translation of a poem must convey as much as possible of not only its literal meaning but also its form and structure i.e., meter, rhyme or alliteration scheme, etc..

During my research, I found that ghazal writers in all the languages follow the Qafia-Radif Pattern, may it be English ghazal, German, Telugu, Kannada or Marathi. Rhyming or rhyme scheme is common but what I found is none follow the prosodic Metrical pattern. They follow the Metre of the language in which they are writing. For instance, in Kannada, they follow the pattern of *Laghu-Guru system*. In English, poets abide by the stressed and unstressed syllables but in Urdu, Persian and Arabic, they have fixed Poetic.

I present a Ghazal of Ghalib '*baazicha-e-atafaal hai duniya mere aage*' in which 'duniya' is a rhyming word i.e., Qafia, and 'mere aage' is radif but in the translation in English there is Radif but no Qafia:

A trifle for children is creation to me.
Night and day at the races: existence to me.

By my lights, Solomon's throne is deception.
The healing breath of Jesus is just diction to me.

I know the face of the world only by name.
The reality of things is a notion to me.

Deserts are buried in the dust of my commotion.
A wave bends its head, brings ocean to me.

Don't ask how I feel traipsing behind:
Look how you blush as audience to me.

I admire myself, as you say, and my embellishment
When facing a mirror of beauty pagan to me.

Look: rose petals of speech scatter stylishly,
If red wine is poured, the glass given to me.

Amid allegations of my disgrace, full of envy, too,
How say I still, "Hers is the name not to mention to me."

Religion impedes me. Irreligion pulls me ahead.
The Kaaba is at my back. Her church is open to me.

I am in love and my business is to beguile you, love.
Of Majnun now Layla speaks aspersion to me.

It is wonderful but you don't die in union like
When nights of separation petition to me.

A roiling Red Sea of blood—would it were so,
And you could see the flood of what will happen to me.

Though my hand has been stilled, my eyes still sparkle.
Leave the cup here a while, and a vessel winking to me.

We share the same secrets, work and persuasions—
But all your bad-mouthing of Ghalib is foreign to me.

In the above translation, the underlined words 'to me' is Radif but if we take 'creation' of the first couplet as a rhyming word, 'existence' in the second line of the first couplet, and 'audience' in the fifth couplet, and 'pagan', 'given', 'open', 'happen', 'winking' and 'foreign' do not rhyme with 'creation'. Therefore English translators sometimes follow the Rhyme-Radif Pattern and sometimes they do not.

Dr. C.Narayana Reddy, the father of Ghazals in Telugu, has compsed a beautiful ghazal has only Rhyme; there is no Radif; this ghazal also does not abide by the Urudu or Persian Prosodic Metre:

Aatmalanu Palikinchede Asalaina Bhaasha
ee viluva korvaipo:thay adi khanttha sosha
Ve:dam, Quran, Bible veedhilo:na padathaayaa
Mathame:dainaa, okate:le: prathi manish shwaasa
Avineethiki peettham ve:si abhyudayam koorchina jaathi
ikanaina kallu nulumuko:idi raktha ghosha
Thala nerisipo:thay digulu, thanu wooripo:thay digulu
adi digulu kaadu "*SINARAY*" thudi jeevethaasha

Note: "SINARAY" is his Nom de plume

Necessity of Translation: The following are some of the important points on the necessity of translation:

1. Man's eagerness to know each other/one another;
2. Translation provides knowledge;
3. We need to keep abreast with the multi-sided aspects of other societies and Cultures also;
4. The only barrier for the above objectives was language;
5. Only translation was able to break this barrier.

Generally speaking, great writers, poets, scholars, philosophers, scientists and common readers also would be handicapped without translation, for instance, the French Short Story Writer Guy de Maupassant, Dostoevsky, a Russian writer of short stories, Goethe, a German Philosopher, William Shakespeare, and countless of greats would not have unknown to the other part of the world. Translation has widened the world. Only because of translation, we are able to understand many things of science and technology. The linguists and literary

personalities who are the lovers of literature have translated works into other languages with the view to enhance knowledge and aesthetic pleasure.

Linguistic Problems: A translator may confront with some linguistic Problems. He has to bear in mind such things which usually creep in.

What are the general and linguistic problems which arise in translation?

Ambiguity: Translation distortion may come about in the meanings of words. In other words, in all languages, there are homographs which may produce ambiguous situation.

I quote a very popular example of the sentence **'They are flying kites.'**

This sentence has two different meanings:

1. What are they? ..... The answer is: They are flying kites.
2. What are they doing? They answer is: They are flying kite.

We can *compare and contrast* different poet of different languages when we translate them. We can compare poets on the basis of their proverbial statements and propounding philosophy. One of the Couplets of Ghalib reminds us of William Shakespeare, when we study the following lines of both Shakespeare and Ghalib:

Ghalib:

The world is like a board of chess in front of me,

I see actors doing their act every morning and day.

Shakespeare:

All the world's a stage, and all the men and women merely players:

They have their exits and their entrances; and one man in his time plays many parts, his acts being seven ages.

Differences in Syntax: Syntactical contexts are found to be different; this affects the total meaning of a sentence.

Differences in Cultural Contexts of readers: Difference in cultural background becomes a barrier in comprehending a translated text;

Figurative Language: The beauty of a language lies in expressing idiomatically. Figurative language is the aesthetic aspect of any literature. Idiomatic Expressions give force and add beauty. We can Substitute simple expressions with idiomatic ones like: *'My leg is numb or benumbed'* can be rewritten by using figurative language:

'I have pins and needles in my leg.'

Man started paraphrasing or translating with the view to know the content of what is said in another language. When we analyze the thematic value of ghazals in any language, it is clear as crystal that the following themes are dealt with. *The same is the reason for translations also.* The areas which have motivated translators to translate ghazals are:

1. Art for Art sake
2. Royal Patronage
3. Patriotism
4. Wit and Humour
5. Expression of truth or feeling
6. Political view
7. Didactic view
8. Sufism
9. Curiosity to know or study poetry in other languages

Art for Art sake: This view of translation explores the poetic realm of expression. The way a poet composes depends on the characteristic features he abides by while composing; he feels that poetry is an artistic expression of one's feelings.

In Urdu poetry, Daagh Dahlavi is a poet who expresses himself beautifully in simple language; he is a representative poet of this theory. His simplicity and expression are evident in translation also:

How can these envious people know about kind attitude?
Their pride of beauty does not allow them to be humble.
O sheikh you have never bowed your head on your beloved's doorstep,
What you may know about how to perform your prayers?
Although your face is glowing bright like a candle but even then
You cannot understand the delight of being burned in love.
Those who have started their love journey,
They don't care about the ups and downs (dilemma) of the path of love.
Ask from a drinker if you want to know the taste of wine.
Sanctimonious people don't have any idea about the delight of the taste of wine.
O Prophet Khyzer what good is this endless life of yours as you are not martyred
He who is not aware of herself, what can she know my heart's secret
What great tragedies *Daagh* has suffered in his life,
How a privileged person like you may know about that?

Royal Patronage: Poets received royal patronage during their life-time. It is not impossible that they might have composed couplets and ghazals in praise of their patrons and well-wishers. As an example for the reasons of translation of Urdu poets, Ghalib (1797-1869) would be the apt poet to mention because he is the last great poet of the Mughal period. He is considered to be one of the most popular and influential poets of Urdu. Today Ghalib remains popular not only in India and Pakistan but also in other parts of the world.

The following titles, honours and responsibilities stand proof for Ghalib's poetic competence:

We find some references to the political era in his ghazals in the form of couplets. It is appropriate to give the historical background of his days. In 1850, Emperor Bahadur Shah Zafar bestowed upon Ghalib the title of Dabir-ul-Mulk, with an additional title of "Najm-ud-daula".

The conferring of these titles shows Ghalib's incorporation into the nobility of Delhi. Another title given by the emperor was 'Mirza Nosha'. The Emperor himself was a poet. So, he was appointed as his tutor in 1854. He was also an important courtier of the royal court. He was appointed as tutor of Prince Fakhr-ud Din Mirza, the eldest son of Bahadur Shah II, The unique honour Ghalib had was that he was appointed as the royal historian of Mughal Court.

A couplet in the following ghazal is a proof for the royal patronage of Ghalib. He himself says:

In the Maqta, the last couplet of the ghazal, he says:

Because Ghalib is a courtier of the Royal Court, he feels proud of himself.
Or else what is Ghalib's reputation in the city.

Ghalib was so egoistic that he did not bow his head before the British. He never worked for a livelihood but lived on royal patronage or on the generosity of his friends. Mughal nobility and old landed aristocracy, he never worked for a livelihood, lived on either royal patronage of Mughal Emperors, credit or the generosity of his friends. His fame came to him posthumously. He had himself remarked during his lifetime that he would be recognized by later generations. After the decline of the Mughal Empire and the rise of the British Raj, despite his many attempts, Ghalib could never get the full pension restored.

Patriotism: Translations revealed the personality of the poet; if he is a patriotic poet, translators chose the compositions to translate only to know the sentiments of the poet. Literature had been instrumental in all movements for political and social reforms since the 18th century and later in a movement for the unification

of a nation around the world, from the 19th century onwards. The idea of national unity and patriotism was closely linked with the ideals of political rights, economic development and the abolition of the repressive capitalist system. Even so many Indian writers such as Iqbal were swept away by the nationalist frenzy. Their writings clearly show how nationalist ideologies work like instrumental towards its lofty ends, turning patriotic feelings and love for the motherland into a constructive force.

Urdu poetry has been sensitive to prevailing conditions in every period. The realities of life and views related to it have always been dealt with in Urdu poetry. Outwardly Urdu poetry does not seem to deal much about socio-political issues but t is not true. Urdu poetry has not only taken up these issues and espoused them. But these issues have not been presented distinctly. These poets were popularized through translations and paraphrases. They have been treated in similes and symbols in every period and those who appreciate Urdu poetry well have no problem in identifying those issues covered in allusions.

Let me quote some of these examples here:

Oh! the rulers of nation have gone to sleep

Who will now govern the world? *Mushafi*

I have been silent fearing the hunter in company

I no longer remember the garden in the cage *Jur'rat*

Neither the drum of knowledge nor wealth and property is with anymore

What harm can world inflict on me *Aatish*

I am weary of living under English rule)

Living under The English domination is like forceful

imprisonment *Nasikh*

The wings were also blown away with spring

Now there is no hope of freedom-flying *Wazir*

Even Grieving has been bought by strangers

O my lord! now this slave is worthy of liberty

Where will we fly to being free after death?)

Now our ability to fly does not depend on the hunter's will *Rind*

Wit and Humour: Humour is an ingredient that injects energy in man. Irrespective of the writer or language, man is prone to enjoy himself when somebody cracks, reads or tells a joke or humours couplet or ghazal. Persian and Urdu languages are replete with humorous literature. Translators are have not neglected this aspect of literature also. In Urdu poetry, Zareef Jabalpuri has marked a place as one of the best who presents effective humour. The following couplets prove this fact:

Mechanic Poet

A poet suddenly struck with a novel thought,

He should also show his skill outside his sphere of art.

When, with the aid of the Sun, some new field he sought,

By chance he came across the skeleton of a car.

Its engine was in shambles; the tyres and tubes had gone.

The mudguards were rattling, like the drum and gong.

Unfunctional was his clutch, its brakes were no use;

Every screw of the car, from top to tyre, was loose

Its gudgeon pin was rickety, bearings out of sports,

Like the setting sun, its youth had long past.

To scare away the passersby was a difficult task

Though every part, except the horn, rang loud and sharp.

There was a novel way to bring the car to halt,

Put the fuel as per your need, perforce, the car will stop.

The history of the car goes on ..... This way in poetry also, we enjoy reading even the translation. This is one of the reasons for translating other works of art.

Expression of truth or feeling: Expression of a fact or truth is found in a poetic composition. We learn many things from literature because literature, irrespective of language, is a reflection of life; it holds mirror to human life. So when we study ghazals, we learn innumerable truths of life. Jameel Malick is a poet of metaphor and simile. His conception of beauty and literary style is different from other poets.

The translation of a poetic piece is enough to reveal this:

My love is the moon of your sincerity'
Your beauty is the beauty of my vision.

When you are not with me, why then your memory is alive?

Let this thorn be extracted from my heart.

Jigar Muradabadi used to drink and the following ghazal says that. It is a *Musalsal Ghazal* which announces his habit. Translators put the fact before the readers stating that it is the poet's greatness that he confesses his weakness in the poetic form. Its translation is like an autobiographical piece in poetry. The poet's expression is shows how he felt when he used to drink:

Dancing to every look of the wine-giver, I drank

Playing with the waves, I drank

O Lord, forgive my sins

That I was afraid, but still with great pleasure, I drank

Didactic views: Literature has been serving mankind since time immemorial. Religious and didactic poetry began when Sufi Poets and Religious Teachers started composing ghazals. They stuffed their couplets with sufistic thoughts, ideologies, principles and philosophy. It mainly began from Hafiz Shirazi and reached India also through translations. Persian and Urdu literatures spread Sufism throughout the world but *Translation played the role of a Catalyst.*

The Masnavi of Bu-Ali Qalandar which is didactic was translated into many languages:

> You say that you are a Sheikh and there is a Rosary in your hand;
> But your heart worships idols and you are an idolater

The role of the translator is that of a mediator between cultures. He has the capacity to enhance our understanding and knowledge of another language and culture. Translation as a tool has the capacity to cross national and international boundaries. The chapter presents the facts and figures of how translation has been playing its crucial role in bringing new learning and wider understanding, by enabling languages to become more widely utilized and promoted for better understanding of the cultures.

The translator is a bilingual mediating agent between monolingual communication participants in two different language communities'. Therefore translators not only have to be intermediaries between different language systems, but also have to be intercultural mediators. Thus, translation performs a crucial role in our understanding of different cultures.

The role of the translator in mediating source ideas across cultural and national boundaries places him/her in a unique position. Needless to say that English has become a dominant language in the field of translation. Translations allow us to open the doors to unknown cultural and linguistic environments. Finally, I stress the point that translator's role is creative. The message of the source text, if reaches the readers, he/she is a successful translator.

I must not tell repeatedly that the popularity and spread of any great writer, thinker or poet are the result of Translations Iqbal's poetry has been translated into different languages. N Mey Shiml Translated his poetry in German language. Many people translated his poetry form Persian to Urdu and Punjabi, Persian to English and Urdu to English. These translations are enough to show that translations are made depending on the mettle of the composition. Here is the list of his poetry that has been translated into English.

One of the best works in Sufi poetry in Persian is that of Hafiz Shirazi (d. 792 AH). The literary world is aware of the poetic uniqueness of Hafiz. His ghazals stand for Sufism. His anthology called " Divan-i Hafiz" with Urdu translation by Qazi Sajjad Hussain (Published by Progressive Books, Lahore) is an ocean of Sufi principles and symbols.

He was translated from the Persian by Geoffrey Squires. It is thought by many to be untranslatable, the great 14th century Persian poet Hafez, who has been celebrated by renowned writers and philosophers as different as Goethe, Emerson, and Bunting, has at last found the voice in English that he deserves. Geoffrey Squires, who lived in Iran for three years, gives powerful insight into that culture with these translations of the work of one of its iconic figures. Based on 248 ghazals (just over half the Divan), this is one of the most comprehensive translations ever to appear and also one of the most varied, revealing aspects of the work—courtly, lyrical, satirical, mystical—that will surprise and delight many. Squires brings a poet's ear to the task, capturing the energy, wit and beauty of the original which after all this time still speaks to us. He also breaks new ground in terms of translation strategy, using short interstitial prose pieces to punctuate and point the text. Detailed background notes are provided, and there is an extensive bibliography in Farsi, English and French. "Geoffrey Squires' translations of Hafiz are not only beautiful (and they are) but

innovate a new approach to the translation and presentation of poets from the distant and exotic past. In finding fresh means to show Hafez in context, Squires composes a work both faithful to Hafez and with a narrative power that opens a true dialogue between present and past. His Hafez in that sense sets a new standard for our time and for years to come."—Jerome Rothenberg.

"In their careful, musical, painterly pointing of difference in similarity, stress inside equanimity and singularity breaking the continuum, Geoff Squires' Hafez translations weave a shimmering, moiré fabric from the old and the new, the strange and the deceptively familiar. Squires is the best of hosts, too, offering small, genial and always useful interventions, tiny palate-cleansers of data or abstract form, which arrive before you knew you needed them. If Paul Blackburn had improvised a verbal riff on Astrophil and Stella, and Brian Coffey had written it down, they might have come close to, but would never equal, the marvelous sensual minimalism of Hafez and Squires."—Peter Manson

"Geoffrey Squires is a poet of note. What strikes me is his capacity to put into words what is fluid or elusive, writing characterized by the innerness of its language. This explains why he has an affinity with Hafiz. His long absorption in the world of Iran has led him to the masterpieces of its literature. Analyzing Hafiz in the light of his predecessors such as 'Ayn al Qozat, he explores among other themes the mystic gulf between belief and faith. A richly mature work, this translation brings a new lustre to the jewel that is Hafiz."—Charles- Henri de Fouchécour

Several translations of his ghazals are given below for perusal; every word of these ghazals speaks of Sufism. Every couplet of this translation is independently rhymed:

LAST night I dreamed that angels stood without
The tavern door, and knocked in vain, and wept;

They took the clay of Adam, and, methought,
Moulded a cup therewith while all men slept.
Oh dwellers in the halls of Chastity!
You brought Love's passionate red wine to me,
Down to the dust I am, your bright feet stept.
For Heaven's self was all too weak, to bear

Abbas Aryanpur Kashani, From: Odes of Hafiz, Poetical Horoscope

The angels knocked at the tavern-door last night,
With man's clay, they kneaded the cup outright.
The dwellers of God's heavenly abode,
Drank wine with me-a beggar of the road.
Heaven could not bear this wonderful trust,
That to a madman this honor was thrust.
Disputes of religions is but a false pretense,
Having not seen the Truth, they speak nonsense.

Sometimes not to confuse the readers, the translators give the interpretation or paraphrasing of the whole ghazal, for instance, the above ghazal can be interpreted in the following words:

You will soon be lifted up to a very high position, spending your time with the top-level people of your society. This honor bestowed on you will be exceptional. If one believes in God and is truthful in his religion, he must respect all other religions, remembering that all of them worship the same God and try to purify the hearts of mankind in different ways.

Cheer up, for you will enjoy a period of peace and tranquility, and many people will be happy for that. Meantime remember that the reason you were conferred this honor was that you had a great zeal and enthusiasm and worked with all sincerity and perseverance. So keep up this good habit.

Curiosity to know or study poetry in other languages: Man as an eager animal, wants to know what is written in other languages also. Another reason is literary enthusiasts when they hear the names of great poets of other languages, they are curious to study them and the translators come forward to help such readers and enthusiasts.

Translations of Hafiz Shirazi

A translator who examines a text with a view to translate it will have a number of concerns. Among them, allusions are likely to become puzzles when they cross a cultural divide. Translating allusions can be a demanding task due to the fact that they simultaneously activate two texts and have specific meanings in the culture and language in which they arise but not - necessarily in others. However, the use of allusions by an author shows an expectation that the reader is familiar with the references made, otherwise the effect is lost. Taking this into account, the present study focuses on personal proper noun and key phrase allusions in the poems of the- famous Persian poet Hafiz and their translations by Clark (1891) to investigate how translation- strategies would provide the translators, in particular the novice ones, with useful insights concerning intertextual references in general and allusions in particular in order that the translators might find it no more challenging a task. In order to achieve the above mentioned purpose, the personal proper noun and key-phrase allusions in Hafiz's Divan and their equivalents in the English translation by Clark (1891) were first identified. Then, Leppihalme's (1997) proposed strategies for the translation of allusions were analyzed. The analysis revealed that the most common strategy for the translation of personal proper nouns was that of 'retention without any guidance' and for key-phrase allusions was that 'literal translation with minimum change'. This is indicative of the translator's wish to be as faithful as possible to the source texts to demonstrate that the allusive language of the original texts and connotations conveyed by them were largely ignored by the translator of Hafiz's Divan.

The humanist mission of translation is believed to be rooted in the universal humane urge to spread knowledge and to eliminate misunderstanding among people as well as to generate a broader space for communication. What is absent from this philanthropist definition is the workings of power and the political agendas that influence the translator's stance and his/her interpretation of the text that he/she is translating. The translation of an oriental literary text by a scholar who is actively involved in the discourse of colonialism would be an ideologically pregnant text, and a rich case study for cultural translation. Sir William Jones, an English philologist and scholar, was particularly known for his proposition of the existence of a relationship among Indo- European languages. Jones translated one of Hafez's poems—if that Shirazi Turk—into English under the title of "A PersianSong of *Hafiz.*" His Translation denotes a large cultural formation that emerges through the encounter between the colonizing West and the colonized East. In this paper, we have examined how Jones's Western perspective affects his translation of Hafiz's poem and changes its spiritual and mystic core into a secular and profane love.

One of the problems faced by the Western translators when they approach the poetry of Hafez is the cultural encounter between East and West and their deferring horizons of expectations. What constitutes the poetic ideal in Eastern poetry is different from its Western counterpart, hence Hillman's dismissal of the translation of Hafiz's poem as a failure. Hillman made this value judgment in 1975 when colonialism had become a part of history but still the Western stereotypes of the Eastern literature's imperfection as contrasted with the "norms" established by the Western literature are quite evident. Davis (2004) in order to delineate the collusion of two cultural grids compares Hamlet's advice to the actors and Ayyuqi's definition of a poet: Hamlet wants the players "to hold, as 'twere, the mirror up to nature; to show . . . the very age and body of the time

his form and pressure," and the eleventh-century poet Ayyuqi believes that "a poet is like the woman who beautifies a bride before her wedding ceremony" (pp.315-316), based on Davis's comparison the Western artists hold the banner of representational and mimetic art while the Eastern artists believe in the mission of art as ennobling and idolizing the banal world.

Davis seems to have a genealogic analysis of Western and Eastern aesthetics. However, to many 18th and 19th century European scientists the genes of a species were referred to with an objective pose, to dis/prove the inner worth of a species or a nation or geography. Such a treatment did not leave the discourse of literature untouched. Eastern literatures were approached by Western scholars who tended to dismiss what was not the same as Western literature and this attitude can be rooted in the 18th and 19th century discourse of orientalism at the heart of expansionist adventures of Europe. Sir William Jones.

Cultural Translation: A Critical Analysis of William Jones's Translation of Hafez

It was an English philologist and scholar particularly known for his proposition of the existence of a relationship among Indo-European languages. Jones translated one of Hafez's poems—if that Shirazi Turk—into English under the title of "A Persian Song of *Hafiz*". His Translation denotes a large cultural formation that emerges through the encounter between the colonizing West and the colonized East.

The Influence of British Conventions of Love Sonnet on Jones' Reading of Hafiz

The position of the lover and the beloved has been represented differently in Eastern and Western love sonnets. Jones, as a Western scholar, has been trained within the framework of humanism. Consequently, his belief in human dignity prevents him from empathizing with the Persian poet/lover who humiliates

himself in front of another human being, i.e., the beloved. To the Persian poet, the beauty of the beloved, would lead the lover to the perfect beauty of God, and this is the point of departure between the Western humanist and the Eastern mystic. Such cultural differences can be traced in the following stanza:

O! When these fair perfidious maids,
Whose eyes our secret haunts infest,
Their dear destructive charms display;
Each glance my tender breast invades,
And robs my wounded soul of rest,
As tartars seize their destined preys

Persian Literary Studies Journal (PLSJ): One of the literary terms used in many Persian poems and not in British poems is hyperboles. Davis (2004) believes that the use of hyperbole can be only justifiable— and not necessarily poetic— only when a mortal uses it to address an immortal; and he goes on to argue that, to British readers, it is "distasteful flattery" when a mortal uses hyperbole to address a mortal.

The difficulties of translating hyperboles are due to the vacuum faced by the Western translator when he comes to "religion of love". In Persian poetry, .KhurramshKhL relates microcosm and macrocosms and believes that human beauty points to the transcendent beauty.

In the following stanza Jones uses the strategy he used in the beginning stanza: once again he apostrophizes the beloved and hence concretizes the etherealbeloved of Hafiz by addressing her directly:

What cruel answer have I heard
And yet, by heaven, I love thee still:
Can aught be cruel from thy lip?

Yet say, how that bitter word fell

From lips which streams of sweetness fills

Which naught but drops of honey sip11? (ll. 43-48)

Hafiz uses conditional sentences about imaginary encounters while Jonesrenders the encounter a past event that has already taken place. There seems tobe another encounter between the speaker and the lady because Jones addressesher and asks her for an explanation in the fourth line of the stanza. Encountersin Jones' translation replace the impossibility, invisibility, absence and silence of Hafiz's beloved with the possibility, visibility, presence and articulation of Jones's cruel lady. These reversals mean that the unknown and the mysterious have been explored and consequently their Eastern opacity has given way to the Western transparency.

At best, such a treatment of Hafiz would construct a colorful, sensuous picturesque landscape out of orient and at worst it would create a hypersexual and promiscuous East indulging in primitive life of instincts. William Jones throughout his translation uses different strategies such as apostrophe, patronizing, stereotyping and deleting the Eastern local color in order to domesticate the exotic and present the other as one of the familiar belongings of the colonizing West. In the hands of Jones, as a translator, Hafiz becomes just another Western secular poet celebrating the mundane beauties and attractiveness of the beloved and thus the reader loses the intrinsic spiritual Sufi message of the poem.

TRANSLATIONS OF HAFIZ IN ENGLISH

In the 19th Century, Hafiz entered the Western literary world, being first translated into German and English. The first major English translation of Hafez was made by Sir William Jones, a "father" of Orientalism, which led to a wave of heavily Romanticized English translations of Hafez. Poets such as Byron are said to have been influenced by Hafiz's lyricism. Edward Fitzgerald was introduced

to Hafiz in the mid-19th Century, and he called Hafez "the best Musician of Words" before going on to translate Khayyam. By 1905 there existed over twenty-two English translations of Hafiz, and his ghazals had been incorporated into the Victorian literary tradition. It is even said that Queen Victoria consulted his Divan as an oracle.[25]

Difficulties in Translating Hafiz

Though Hafiz is widely known through books and Internet sites, he "remains the most untranslatable of all Persian poets, because the meaning of his verses is so perfectly molded with the formal expression of the Persian language with its particular prosody, symbolic imagery, and music that it is hardly possible to disentangle the meaning in order to express it in another language and medium."

That melancholy truth is underscored by these four renderings of the first ghazal: snippets as allowed by fair usage under copyright, but arranged in sequence so as to give the whole poem:

1. Ho! O Saki, pass around and offer the bowl:
   For love at first appeared easy, but difficulties have occurred.
2. By reason of the perfume of the musk-pod, that, at the end, the breeze displayeth from that forelock,
   From the twist of its musky curl, what blood befell the hearts! {18}
3. Stain your prayer mat with wine if the Magus tells you to,
   for such a traveller knows the road, and the customs of its stations.
4. What security is there for us here in her caravanserai
   when every moment camel bells cry, "Pack up the loads!"?
5. The dark midnight, fearful waves, and the tempestuous whirlpool
   How can he know of our state, while ports house his unladen ships.
6. I followed my own path of love, and now I am in bad repute
   How can a secret remain veiled, if from every tongue it drips?

7. If you desire presence, Hafiz, do not be absent from him when you have found the one you desire, leave this world and ignore it.
8. Cupbearer! Take the wine around and let the spirit flow. Love seemed an easy thing until its crises laid me low.

Old Approaches

Most books and sites are the labours of love, renderings of Hâfiz by those who read him in his native Farsi. Translations a century ago tried to convey the *effect* of Hafiz through verse that created a similar effect in English. Gertrude Bell's version:

> Arise, oh Cup-bearer, rise! And bring
> to lips that are thirsting the bowl they praise,
> for it seemed that love was an easy thing,
> but my feet have fallen on difficult ways.
> I have prayed the wind o'er my heart to fling
> The fragrance of musk in her hair that sleeps
> In the night of her hair-yet no fragrance stays
> The tears of my heart's blood my sad heart weeps.
> Hear the Tavern-keeper who counsels you:
> "With wine, with red wine your prayer carpet dye!"
> There was never a traveller like him but knew
> The ways of the road and the hostelry.
> Where shall I rest, when the still night through,
> beyond thy gateway, oh Heart of my heart,
> the bells of the camels lament and cry:
> "Bind up thy burden again and depart!"
> The waves run high, night is clouded with fears,

and eddying whirlpools clash and roar;
how shall my drowning voice strike their ears
Whose light-freighted vessels have reached the shore?
I sought mine own; the unsparing years
Have brought me mine own, a dishonoured name.
What cloak shall cover my misery o'er
When each jesting mouth has rehearsed my shame!
Oh Hafiz, seeking an end to strife,
Hold fast in thy mind what the wise have writ:
"If at last thou attain the desire of thy life,
Cast the world aside, yea, abandon it!"

The difficulties are these, however:

* Persian is extremely pithy, allusive and dense with meaning.
* Allusion is to matters now remote to us in the west.
* Hafiz is both in the world and out of it: many levels of meaning operate together.

Word-for-Word Translation

Translation fails if it provides only bland renderings in prose or free verse. Out go the interlinked subtlety and musicality, and remaining are only fragmentary comments that do not make much sense. We need to get back to the individual meanings and allusions of words, and so undertake a very literal translation. Because the original:

The first poem by Hafiz to appear in English was the work of Sir William Jones (1746-94). His translation of the "Turk-e-Shirazi" ghazal, both in prose and verse, as a "Persian Song" (Jones 1771, pp. 135-40), set a precedent for later translators. The rest of the 18th century produced very little, though the translation

by *John Nott* (1751-1825) is worthy of note. Since the beginning of the 19th century, however, Hafiz has become the most translated of the Persian poets.

Translations of Hafiz are varied and numerous but generally they can be divided into three categories. A number of translators have found prose the most suitable medium in which to present Hafez to the English reader. Some of these translators provide word-for-word translations, sacrificing idiomatic English for "fidelity." Their aim is no more than to provide a crib for the student of Persian. The complete translation of the *Dîvân* by Lieut.-Col. H. Wilberforce Clarke (1840-1905) stands as an exemplum of the particularly graceless and dogmatic. A highly Sufistic interpretation, heavily interpolated with notes within the body of the literally-translated text, it offers a mass of unassimilated information, which obfuscates all the poetic qualities of its original.

Almost all the translators of Hafiz in this category have argued that the sense of the poem can be more accurately represented in prose. There is however a more subtle argument, which is that to translate into English *verse* form would be to impose an alien and in appropriate set of conventions. *Edward Byles Cowell* (1826-1903), whose best translations of Hafiz are in prose (though he also translated in verse) explains: "We have not put them into rhymed dress, preferring to leave them in a nebulous shape . . . without impressing an arbitrary form on the translatioK Our translation is strictly literal as we wished to give the reader an idea of Hafiz as he really is" (Cowell, p. 290). Cowell's translations, though literal, are written in smooth idiomatic English and are amongst the best of Victorian translations. Among the prose trans-lations, and perhaps deserving more attention than they have generally received, are those in what Jones calls "modulated, but unaffected prose" (quoted by Clarke, p. viii). Here the translator is not restricted by rhyme and meter, but offers readability and euphony. Some of Jones's translations, as well as those by S. R. (*Samuel Robinson*, 1794-1884) and

Justin Huntly McCarthy (1860-1936), are examples of this kind. Their rhythmical prose aspires to a kind of prose-poetry, with affinities to the prose of the Authorized Version of the Bible. Unfortunately too many of these translators have taken excessive liberties with the imagery of the original, resulting in a sometimes confusing texture of irrelevant associations of word and image.

Most translations from Hafiz are in verse. Within this category, three different kinds of translations are distinguishable. The first is made up of versions that try to imitate the rhyme and meter of the original. This kind of translation has been described as "literary acrobatics" (Farzaad, p. 15). Only three translators of Hafiz have attempted this method: *Walter Leaf* (1852-1927), *John Payne* (1842-1916), and Paul Smith (b. 1945). In performing their "literary acrobatics," the first has just managed to avoid a fall, but the second and third have, unfortunately, taken very heavy tumbles. Leaf's, indeed, is an impressively intelligent piece of work which reproduces many of the formal features of the original, while managing to be as faithful as most translations in far freer verse forms. Payne's version, on the other hand, offers a grim warning against this kind of translation. It is extremely unmellifluous and, at times, well-nigh incomprehensible in its use of archaic and coyly poetic diction. Smith, like Payne, has attempted to translate the whole *Dîvân*. His version is very much indebted to his predecessors. As *Smith* (like Payne) tortures Hafez into English ghazal forms, the results are as unattractive and as unsuccessful (and indeed as unreadable) as Payne's version.

Many more translators have chosen to present Hafiz in a more familiar English verse form. The main objection here is the one expressed by Cowell, which is forcefully expressed again by *Peter Avery* (b. 1923) and John Francis Alexander Heath-Stubbs (b. 1918), who argue that "the employment of rhymed stanza-forms of traditional English verse inevitably leads to the imposition of formal conceptions which are . . . alien to Oriental poetry" (Avery, p. 15). It is true that

behind the two literary traditions lie fundamentally different aesthetic principles, even contradictory 'formal conceptions' of poetic unity and design.

Far too many translators in this category have tried to judge the Persian poet according to their own understanding of western classical literary theory and thus have felt obliged to "improve" upon his work. *Alexander Rogers* (1825-1911) thinks the poems "give an appearance of patchwork that greatly detracts from their value as literary compositions," (p. 127). *Herman Bicknell* (q.v., 1830-75) is certain that there is a "want of unity in many of the Odes" (Bicknell, p. xix). The most outspoken expression of such opinions comes from *Richard Le Gallienne* (1866-1947), who was not, in fact, familiar with the originals, and was reliant on the versions by *Clarke and Payne*. Le Gallienne is confident of the superiority of classical poetry and thus declares, "the difficulty of inconsequence I have endeavoured to overcome, partly by choosing those poems that were least inconsequent, partly supplying links of my own, and partly by selecting and developing the most important motive out of the two or three different motives which one frequently finds in the same ode." (Le Gallienne, p. xviii).

Le Gallienne's translations are in stanzaic form with varied meter and rhyme. The translators who chose to employ English stanza form had Jones's "A Persian Song" as a model. Jones translates each *bayt* into a six-line stanza. His own prose translation of the poem changes the original drastically by both omission and addition, trivializing and muddying the clarity of the original's imagery. Unfortunately, almost all the translators who have chosen this way of working have followed in Jones's footsteps in this regard; one honor-able exception is offered by the translations of Gertrude Margaret Lowthian Bell (q.v.; 1868-1926). Her versions are still the most lucid, musical and accurate of the verse translations.

Another English verse form that has been frequently employed (e.g., by A. J. Arberry) is that of the quatrain of octosyllabic iambic lines. Amongst translations

in this form, those of Colonel Frank Montague Rundall (1851-1930) successfully imitate the monorhyme of the original. A reluctance to impose a foreign form upon the classical Persian ghazal has encouraged some modern translators to employ free verse. Some of the earlier translations in free verse fail to give even a glimpse of Hafez's greatness. Among the more recent translations those of Avery and Heath-Stubbs are probably the best of the free verse translations. They present each *bayt* in an unrhymed couplet of loose six-stress lines, which preserves something of the essentially symmetrical form of the original.

The third category of translations though one hesitates to call them translations at all, are those in which the author exercises the liberty not only of changing the words and sense of the original but also abandoning them as he or she pleases. This kind of version has been called both "imitation" and "creative translation" in recent times. Several translators have tried to follow in the footsteps of that supreme imitator, Edward FitzGerald, and have presented Hafez in the form of *rubâi*. One such translator writes, "I have occasionally contracted into one *roba i* ideas expressed in a whole *ghazal*, or in several couplets . . ." (Streit, p. 90). Among the imitators of Hafez there are three eminent figures, Reynold Alleyne Nicholson (1868-1945), Elizabeth Bridges (1887-1977), and Basil Bunting (1900-85); the Sonnets of Bridges, and the 'Overdrafts' of Bunting, are both highly accomplished, and they communicate much more of the nature of Hafez's greatness than is communicated by the more "faithfully" literal translations.

The twentieth century has seen the emergence of yet another type of translator, the scholar-translator. Such translators have generally rendered Hafez into English so as to support their own line of argument or interpretation. Among them, Iraj Bashiri, Michael C. Hillmann, Julie Scott Meisami, and Robert M. Rehder are notable examples. Their work is as diverse as that of the earlier translators, but their translations are generally presented in simple idiomatic English; Rehder's translations are in free verse.

Beyond the choice of form and the problem of communicating within one literary structure and tradition the aesthetic principles of a different tradition, the translators of Hafez have had to confront the presence—or otherwise—of Sufism in the poems. Some, like Payne and Le Gallienne, have found Hafez to be no Sufi, but the majority of translators have tried to present him as a mystical poet. The recent renewal of western interest in Sufism has resulted in a number of recent translations in this vein, such as those of Michael Boylan, Elizabeth T. Gray, Jr., and Reza Saberi. The multi-facetedness of Hafez has baffled almost all translators and the results of their efforts, unfortunately, have not generally been very successful. With only a few exceptions, the English translations generally lack any great poetic merit, and they have rarely managed to allow the English reader even a glimpse of the rich clarity and vigorous beauty of a great medieval Persian poet.

Understanding Hafez's Poetry

Hafez uses a whole series of imagery that may seem very unfamiliar to the Western reader, and that consequently requires some clarifications. First of all, by the 14th century, imagery had become pretty standardized in Persian poetry. There were a series of standard metaphors, comparisons and allegories that most poets had been repeatedly using for more than five centuries, and that the readers and listeners of the time were very familiar to. Stereotypical metaphors of the lover and the beloved included, for example, the moth and the candle, the nightingale and the rose, as well as allusions to characters from well known stories such as Leyla and Majnun or Farhad and Shirin. In contrast with the modern Western tradition, lyrical beauty in Medieval Persia was based upon the conservation of images and rules. The poet was expected to be familiar with the whole corpus of literature of the masters that preceded him before starting to compose their own poems, and was expected to build upon literary tradition not

through innovation, but by conserving the refinement of highly valued conventions.

The problem that rises from the use of such longstanding stereotypes in poetic imagery is that, while originally two images were compared, repetition over centuries established a direct association between the two images in which one word automatically implied the other. For example, if lips were originally compared to rubies, after decades of repetition of this image, a writer would just write "rubies" and the reader would understand "lips." If a beautiful face tended to be associated to the moon, the word "moon" ended up easily replacing the word "face" in poetry. The modern Western reader, who remains unfamiliar to this literary tradition, thus faces major poems regarding the interpretation of Persian poetry.

With a few examples, the place of these images in Hafez's poetry may become clearer. The example is as follows:

Gertrude Bell's translation of the part of a ghazal reads as follows:

> The nightingale with drops of his heart's blood
> had nourished the red rose, and then came a wind,
> And catching at the boughs in envious mood,
> a hundred thorns about his heart entwined.
> Like to the parrot crunching sugar, good
> seemed the world to me who could not stay
> the wind of Death that swept my hopes away.

In this poem, we find what we could call a cliche shared by both Western and Persian poetry: the image of the nightingale and the rose. The reader is presupposed to know the story of the nightingale's love for the rose and its death when his heart got pierced by the rose's thorns. It is Hafez's variant of the story, for example presenting "a hundred thorns about his heart entwined," that

creates the image of the deadly imprisonment of the lover by his beloved. The contrast with the image of the flowing wind intensifies the imagery of the imprisonment of the lover by the torment of love.

The subsequent image of the parrot poses much greater interpretive problems. It may be surprising for the Western reader, but the imagery of the parrot crunching sugar is quite prevalent in Persian poetry. To refer to the down (soft, short hair, as in the first growth of a beard), the word used in Persian is "sabz", which in this case means "dark" but generally means "green." Parrots are green, so the down on the lip becomes a parrot. Lips are sweet as sugar, and they become "sugar." Because according to Persian stereotypes, the parrots were considered to be of a sweet speech, they were metaphorically called "sugar chewers." Thus, the expression "Like the parrot crunching sugar" could mean, for the well-read Persian reader, something in the lines of "the down on the beloved's lips [the parrot] tasting the sweetness of the sugar's lips [crunching sugar]". But the expression remains open to more interpretations, which are all based upon the previous corpus of Persian classical poetry. This provides the Western reader with tremendous challenges in the work of poetic interpretation.

Translations of Omar Khayyam

The nature of a translation very much depends on what interpretation one places on Khayyam's philosophy. The fact that the rubaiyat is a collection of quatrains – and may be selected and rearranged subjectively to support an interpretation. This leads to widely differing versions for instance; Nicolas took the view that Khayyam himself clearly was a Sufi. Others have seen signs of mysticism, even atheism, or conversely devout and orthodox Islam. FitzGerald gave the Rubaiyat a distinct fatalistic spin, although it has been claimed that he softened the impact of Khayyam's nihilism and his preoccupation with the mortality and transience of all things. Even such a question as to whether Khayyam

was pro- or anti-alcohol gives rise to more discussion than might at first glance have seemed plausible.

When we make a survey of the English Translations of Omar Khayyam's Quatrains and their Features, it is worth mentioning that only few of them have been translated directly from the original Persian text. Most of these translations are based on prior English or French translations of the *Rubaiyat*. Edward Fitzgerald's translation of *The Rubaiyyat of Omar Khayyam* is the most widely read - and quoted - work of poetry from the Orient. There have been numerous editions since its first publication in 1858, many with illustrations that may be blamed for turning this classic by the 11th-century Persian mathematician, physicist and astronomer into a kind of erotica.

The most famous,"*Thou beside me singing in the wilderness*" has been the subject of countless illustrations; and "thou" has always been depicted as a handsome young houri (maiden). The admirers of Khayyam may be loath to know that "thou" does not sing and is not a houri in the original, but merely his Sufi fellow-initiate with whom he meditates over a book of poems. In Fitzgerald's Rubaiyyat, a garden is the setting for the musings and the yearnings of the persona and an expression of his moods; in the original there is no garden at all and each "rubai" is an individual short poem, a kind of epigram.

Using a 15th-century Oxford manuscript, Fitzgerald recreated the poem in the mid-Victorian style that was loosely based on the original Persian text. He had studied this very complex language for about four years before translating Khayyam's masterpiece with the help of a Persian-English dictionary, relying more on his intuitive guess than his knowledge of Persian in interpreting what a passage meant.

His translation was enthusiastically received by eminent Victorians including Swinburne, Dante Gabriel Rossetti, George Meredith and Sir Richard Burton.

He was lionized by critics for imposing a general order upon a disparate collection of Oriental verse. Fitzgerald issued four more editions before his death in 1883, by which time his fame had spread to America.

Fitzgerald was guilty of more than paraphrasing, omission and addition; he portrayed Khayyam as anti-Sufi, a hedonist and atheist. "Saki" (cup bearer), in Suffic fashion, can be a metaphor for God, and "wine" for divine love. This simple concept was not readily grasped by Westerners who believed that wine-drinking was forbidden for all Muslims.

In his translation of a 12th-century manuscript of The Rubaiyyat, made with the help of Omar Ali-Shah, the Sufi poet and classical Persian scholar, Robert Graves claimed that Fitzgerald's version of "Omar Khayyam's mystical poem has been erroneously accepted throughout the West as a drunkard's rambling profession of hedonistic creed: 'let us eat and drink for tomorrow we die.'

"Khayyam is also credited with a flat denial either that life has any ultimate sense or purpose, or that the Creator can be, in any justice, allowed any mercy, wisdom or perfection illogically attributed to Him, which is precisely the opposite view to that expressed in Khayyam's original."

The question remains: can Fitzgerald be indicted for this transformation - or, to use his own jocular word, "transmogrification" - of Khayyam's mystical poem? If something had been lost in the process of translation, had something else been gained? Since the proof of the translation would be in the reading, I will let the readers decide by comparing the following versions of the best known of all the "rubai:"

From Fitzgerald's fifth edition:

A Book of Verse underneath the Bough,

A Jug of Wine, a Loaf of Bread - and Thou

Beside me singing in the Wilderness -

Oh, Wilderness were Paradise enow!

A literal version of the above:

I desire a flask of ruby wine and a book of verse,

Just enough to keep me alive, and half a loaf is needful,

And then, that thou and I should sit in the wilderness

Is better than the kingdom of a sultan.

From Graves-Shah translation:

Should our day's portion be one muncel loaf,

A haunch of mutton and a gourd of wine

Set for us two alone on the wide plain.

No Sultan's bounty could evoke such joy.

No text is sacrosanct, no classic untouchable in these times of political and cultural correctness. The debate on Fitzgerald's reputation as a celebrated translator, I suspect, is just beginning.

* Anand is a Montreal translator.

The translations best known in English are those by Edward FitzGerald (1809–1883).

* 1st edition – 1859 [75 quatrains]
* 2nd edition – 1868 [110 quatrains]
* 3rd edition – 1872 [101 quatrains]
* 4th edition – 1879 [101 quatrains]
* 5th edition – 1889 [101 quatrains]

Of the five editions published, four were published under the authorial control of FitzGerald. The fifth edition, which contained only minor changes from the fourth, was edited after his death on the basis of manuscript revisions FitzGerald had left. FitzGerald also produced Latin translations of certain rubaiyat also.

As a work of English literature FitzGerald's version is a high point of the 19th century and has been greatly influential. Indeed, the term "Rubaiyat" by

itself has come to be used to describe the quatrain rhyme scheme that FitzGerald used in his translations: AABA.

However, as a translation of Omar Khayyam's quatrains, it is not noted for its fidelity. Many of the verses are paraphrased, and some of them cannot be confidently traced to any one of Khayyam's quatrains at all. Some critics informally refer to the FitzGerald's English versions as "*The Rubaiyat of FitzOmar*", a nickname that both recognizes the liberties FitzGerald inflicted on his purported source and also credits FitzGerald for the considerable portion of the "translation" that is his own creation.

Two English editions by Edward Henry Whinfield (1836-1922) consisted of 253 quatrains in 1882 and 500 in 1883.

Quatrain 84 (equivalent of FitzGerald's quatrain XI in his 1st edition, as above):

In the sweet spring a grassy bank I sought
And thither wine and a fair Hour I brought;
And, though the people called me graceless dog,
Gave not to Paradise another thought!

An English translation of 152 quatrains, published in 1888, was translated by John Leslie Garner Quatrain I. 20 (equivalent of FitzGerald's quatrain XI in his 1st edition, as above):

Yes, Loved One, when the Laughing Spring is blowing,
With Thee beside me and the Cup o'erflowing,
I pass the day upon this Waving Meadow,
And dream the while, no thought on Heaven bestowing.

The translation of Edward FitzGerald is perfectly poetic and the thematic value is evident in its faithful rendition of the original text. When we compare the above translation with that of FitzGerald, of the same quatrain, it suffices to conclude that FitzGerald's rendition has the ambience of the original text:

Here with a Loaf of Bread beneath the Bough,

A Flask of Wine, a Book of Verse and Thou

Beside me singing in the Wilderness

And Wilderness is Paradise anew.

This is one of the most famous and most quoted quatrains of Omar Khayyam. The same quatrain translated by FitzGerald, in his fifth edition, does not have the expected poetic effect:

"A Book of Verses underneath the Bough,

A Jug of Wine, a Loaf of Bread—and Thou

Beside me singing in the Wilderness—

Oh, Wilderness were Paradise anew!"

Richard Le Gallienne's translation is also the most poetically beautiful translation of individual quatrains. The following quatrain in which the translator focuses on crafting it into a lovely, self-contained gem. In this case, we can assess that Richard Le Gallienne's translation is as good as that of Edward Fitzgerald. He has imitated the similar linguistic style and the idiom, for example, the following quatrain is an imitation of FitzGeraldan manner:

In Heaven's blue bowl the wine of morning brims

A little cloud, a rose-leaf, in it swims

The thirsty earth drinks morning from a bowl

Whose sides are space and crusted stars its rims

I would like to refer to Edward Fitzgerald's translation for perusal:

Awake! For Morning in the Bowl of Night

Has flung the Stone that puts the Stars to Flight

And Lo! the Hunter of the East has caught

The Sultan's Turret in a Noose of Light

A translation sometimes reconstructs the works of the same poet or author to construct a single, self-consistent poem of many quatrains. The translator fashions a consistent stream of consciousness and logical progression from one quatrain to the next in order to reconstruct an integrated whole artistic statement. In this regard, Richard Le Gallienne outperforms even Edward Fitzgerald:

For spring is here, with all his ancient fires

Quick with old dreams, and thrilled with new desires

Vowed to repent, yet sure to sin again

O leave repentance to your withered sires!

Richard Le Gallienne (1866–1947) produced a verse translation, subtitled "a paraphrase from several literal translations", in 1897. In his introductory note to the reader, Le Gallienne cites McCarthy's "charming prose" as the chief influence on his version. Some example quatrains follow:

Look not above, there is no answer there;

Pray not, for no one listens to your prayer;

Near is as near to God as any Far,

And Here is just the same deceit as There.

Studies and interpretations on Omar Khayyam are different in nature. There have been prose translations also. *Justin Huntly McCarthy* (1859-1936) published prose translations of 466 quatrains in 1889. An interesting point to note here is that Quatrain 177 is equivalent of FitzGerald's quatrain XI in his 1st edition.

Edward Heron-Allen (1861-1943) published a prose translation in 1898. He also wrote an introduction to an edition of *Frederick Rolfe's* translation into English of Nicolas's French translation. Example quatrain (equivalent of FitzGerald's quatrain XI in his 1st edition, as above):

I desire a little ruby wine and a book of verses,

Just enough to keep me alive, and half a loaf is needful;

And then, that I and thou should sit in a desolate place

Is better than the kingdom of a sultan.

Edward FitzGerald's famous translation of the *Rubáiyát* is a complex beast. Great poetry it is indeed, simple quatrains where East seems to meet West in a conjoining of Eastern mysticism and poetry and nineteenth century Western language and expression.

There is little need to criticize or comment on FitzGerald's accomplishment itself, as the poems are among the best known in the English language. A few points are to be noted, however, first and foremost that FitzGerald's version is not eminently true to Khayyam's original. (For a somewhat more faithful rendering see our review of the Avery/Heath-Stubbs version.) Another important note is that FitzGerald worked on these translations over several decades, publishing four quite different editions. Modern editions are often a pieced together from these by modern editors, not always to best advantage. It is for this reason we review (and recommend) the Critical Edition, edited by Christopher Decker.

In this Critical Edition a useful introduction by Decker provides a decent background for the work. More importantly, all four editions are included in their entirety, first individually and then, in an appendix, by quatrain, allowing for comparison between the texts. A table with the sequence of the quatrains is also provided, as is a pronunciation guide, and a small glossary. An added bonus, though perhaps only of interest to a few devotees, is the inclusion of FitzGerald's Latin translation of the *Rubáiyát*.

We found this edition eminently useful, an exemplary textual presentation. We would have preferred more background information (and especially an evaluation of the many, many editions of the *Rubáiyát* that have been published over the past century), but this served our purposes quite well. Any fan of the *Rubáiyát* should want access to this collection. It may not be as attractive as some of the other editions, but is certainly the most comprehensive.

The English novelist and *orientalist Jessie Cadell* (1844-1884) consulted various manuscripts of the Rubaiyat with the intention of producing an authoritative edition. Her translation of 150 quatrains was published posthumously in 1899. Two English editions by Edward Henry Whinfield (1836-1922) consisted of 253 quatrains in 1882 and 500 in 1883.

The other versions each have their merits are:

"Wine of the Mystic" by *Paramahansa Yogananda*, is an illustrated interpretation of the Fitz Gerald translation. Each quatrain is accompanied with Persian text, a glossary of terms, Yogananda's spiritual interpretation, and practical interpretation. It won the 1994 Benjamin Franklin Award in the field of Religion. Yogananda makes an argument for the mystical basis of Khayyam's Rubaiyat.

In fact, Fitz Gerald himself referred to his work as "transmogrification". "My translation will interest you from its form, and also in many respects in its detail: very un-literal as it is. Many quatrains are mashed together: and something lost, I doubt, of Omar's simplicity, which is so much a virtue in him" (letter to E. B. Cowell, 9/3/58). And, "I suppose very few People have ever taken such Pains in Translation as I have: though certainly not to be literal. But at all Cost, a Thing must live: with a transfusion of one's own worse Life if one can't retain the Original's better. *Better a live Sparrow than a stuffed Eagle" (letter to E. B. Cowell, 4/27/59).*

Poems from Khayaam, Rumi, Hafiz, Moulana Shah Mqsood

Khayyam, Rumi, Hafz, Moulana Shah Maghsoud. - San Rafael, translated with the greatest care to preserve the original meaning and graceful style of these timeless poets. A glossary of Sufi terms is also included: International Association of Sufism Publication, 1991.

Ankenbrand, Frank's *'Kings in Omar's Rose Garden'* has rendered into vignettes from the translation of Justin Huntly McCarthy, With illustrations by Paul Shaub. - Swarthmore : The Offhand Press, 1959.

Arberry, Arthur J. *Omar Khayyam*; a new version based upon recent discoveries by Arthur J. Arberry. - London, John Murray, 1959.

Arberry, Arthur J. *Omar Khayyam*; a new version based upon recent discoveries by Arthur J.Arberry. - New Haven, Yale University Press, 1952.

Arberry, Arthur J. *The Ruba'iyyat of Omar Khayyam*; edited from a newly discovered manuscript dated 658 (1259-60) in the possession of A. Chester Beatty Esq. by A.J. Arberry; with comparative English versions by Edward FitzGerald, E.H. Whinfield and the editor. - London, Emery Walker Limited, 1949.

Aryanpur, Abbas. *The Rubaiyat of Omar Khayyam*. A new translation. Rendered into English verse by Abbas Aryanpur (Kashani) and Manoochehr Aryanpur. - Tehran : College of Translation, 1971.

Avery, Peter. *The Ruba'iyyat of Omar Khayyam*; A modern version of 235 quatrains, claiming to be "as literal an English version of the Persian originals as readability and intelligibility permit, translated by Peter Avery and John Heath-Stubbs. - London, Allen Lane, 1979.

Emami, Karim. *The Wine of Nayshabur*: a photographer's promenade in the Ruba'iyyat of Omar Khayyam. Shahrokh Golistan; original calligraphy by Nassrollah Afje'i; new English rendering by Karim Emami. - Paris, Souffles,

Azmi, I. *The mirror & the eye*: Ruba'iyyat of Omar Khayyam translated by Iftikhar Azmi; illustrated by Richard Kennedy. - Andoversford, Whittington, [cop. 1984].

Bose, A.C. Ruba'iyyat-i-Omar Khayyam translated by A. C. Bose. - Calcutta, A.L. Mitter, 1977.

Bowen, J.C.E. A new selection from the Ruba'iyyat of Omar Khayyam. Rendered into English verse by John Charles Edward Bowen. - Warminster: Aris & Phillips, 1976.

Bowen, J.C.E. A new selection from the Ruba'iyyat of Omar Khayyam; rendered into English verse by John Charles Edward Bowen; with a literal translation of each Persian quatrain by A.J. Arberry, illustrations by Phyllis MacKenzie, and Persian script by Sharafuddin Khorassani Sharaf. - London, The Unicorn Press, 1961

Burton, W.G. *One hundred and fifty Ruba'iyyat of Omar Khayyam*, [translated and adapted by] W. G. Burton. - Ryde, Francon, 1968

Cowell, Edward Byles. *Extracts from Omar Khayyam.* By Edward Byles Cowell. An introduction by A.G. Potter. - Monroe : Walton, 1936

Graves, Robert. *The original Ruba'iyyat of Omar Khayyam*, a new translation with critical commentaries by Robert Graves and Omar Ali-Shah. - Tucson, Omen Press, Inc., 1972

Graves, Robert. *The Ruba'iyyat of Omar Khayyam*, a new translation with critical commentaries by Robert Graves and Omar Ali-Shah. - London, Cassell, 1967

Coming to the translations in other foreign languages other than English, the first French translation, of 464 quatrains in prose, was made by J.B. Nicolas, chief interpreter at the French Embassy in Persia in 1867. Adolf Friedrich von Schack (1815–1894) published a German translation in 1878. Quatrain 151 (equivalent of FitzGerald's quatrain XI in his 1st edition:

Gönnt mir, mit dem Liebchen im Gartenrund
Zu weilen bei süßem Rebengetränke,
Und nennt mich schlimmer als einen Hund,
Wenn ferner an's Paradies ich denke!

Friedrich Martinus von Bodenstedt (1819–1892) published a German translation in 1881. The translation eventually consisted of 395 quatrains. Quatrain IX, 59, equivalent of FitzGerald's quatrain XI :

Im Frühling mag ich gern im Grüne weilen
Und Einsamkeit mit einer Freundin teilen
Und einem Kruge Wein. Mag man mich schelten:
Ich lasse keinen andern Himmel gelten.

The first French translation, of 464 quatrains in prose, was made by J.B. Nicolas, chief interpreter at the French Embassy in Persia in 1867. Prose stanza (equivalent of Fitzgerald's quatrain XI in his 1st edition, as above):

Au printemps j'aime à m'asseoir au bord d'une prairie, avec une idole semblable à une houri et une cruche de vin, s'il y en a, et bien que tout cela soit généralement blâmé, je veux être pire qu'un chien si jamais je songe au paradis.

The Versions of Franz Toussaint

The best-known version in French is the free verse edition by Franz Toussaint (1879–1955) published in 1924. This translation consisting of 170 quatrains was done from the original Persian text, while most of the other French translations were themselves translations of Fitz Gerald's work. The *Éditions d'art Henri Piazza* published the book almost unchanged between 1924 and 1979. Toussaint's translation has served as the basis of subsequent translations into other languages, but Toussaint did not live to witness the influence his translation has had.

Quatrain XXV (equivalent of FitzGerald's quatrain XI in his 1st edition, as above):

Au printemps, je vais quelquefois m'asseoir à la lisière d'un champ fleuri. Lorsqu'une belle jeune fille m'apporte une coupe de vin, je ne pense guère à mon salut. Si j'avais cette préoccupation, je vaudrais moins qu'un chien.

The reception of Khayyam's poetic work in Italy, as in the rest of Europe, was the result of the translation and rewriting of the English poet Edward FitzGerald (d. 1883) in the years 1859-79. In Italy the more scholarly approach

to Khayyam's work by a few dedicated Iranists proceeded at a fitful pace over many decades.

The translations of A. J. Arberry

In 1959, Professor A. J. Arberry, a distinguished scholar of Persian and Arabic, attempted to produce a scholarly edition of Khayyam, based on thirteenth-century manuscripts. However, his manuscripts were subsequently exposed as twentieth-century forgeries.

The versions of Robert Graves and Omar Ali-Shah

While Arberry's work had been misguided, it was published in good faith. The 1967 translation of the Rubáiyat *by Robert Graves and Omar Ali-Shah*, however, created a scandal. The authors claimed it was based on a twelfth-century manuscript located in Afghanistan, where it was allegedly utilized as a Sufi teaching document. But the manuscript was never produced, and British experts in Persian literature were easily able to prove that the translation was in fact based on Edward Heron Allen's analysis of possible sources for FitzGerald's work.

Quatrains 11 and 12 (equivalent of FitzGerald's quatrain XI in his 1st edition, as above):

> Should our day's portion be one mancel loaf,
> A haunch of mutton and a gourd of wine
> Set for us two alone on the wide plain,
> No Sultan's bounty could evoke such joy.
> A gourd of red wine and a sheaf of poems —
> A bare subsistence, half a loaf, not more —
> Supplied us two alone in the free desert:
> What Sultan could we envy on his throne?

Peter Avery and John Heath-Stubbs

A modern version of 235 quatrains, claiming to be "as literal an English version of the Persian originals as readability and intelligibility permit", published in 1979 by Peter Avery and John Heath-Stubbs. Their edition provides two versions of the thematic quatrain, the first (98) considered by the Persian writer Sadeq Hedayat to be a spurious attribution.

98

I need a jug of wine and a book of poetry,
Half a loaf for a bite to eat,
Then you and I, seated in a deserted spot,
Will have more wealth than a Sultan's realm.

234

If chance supplied a loaf of white bread,
Two casks of wine and a leg of mutton,
In the corner of a garden with a tulip-cheeked girl,
There'd be enjoyment no Sultan could outdo.

Translation of Karim Emami

In 1988, the Rubaiyat were translated by a Persian translator for the first time. Karim Emami's translation of the Rubaiyat was published under the title *The Wine of Nishapour* in Paris. *The Wine of Nishapour* is the collection of Khayyam's poetry by Shahrokh Golestan, including Golestan's pictures in front of each poem.[8] Emami was an outstanding translator of English in Iran, who had also translated many contemporary Persian poems.

Example from Emami's work:

It's early dawn, my love, open your eyes and arise
Gently imbibing and playing the lyre;

For those who are here will not tarry long,

And those who are gone will not return.

Example quatrain 160 (equivalent of FitzGerald's quatrain XI in his 1st edition, as above):

In spring if a houri-like sweetheart

Gives me a cup of wine on the edge of a green cornfield,

Though to the vulgar this would be blasphemy,

If I mentioned any other Paradise, I'd be worse than a dog.

Translation of Ahmed Rami

Ahmed Rami, a famous late Egyptian poet, translated the work into Arabic. His translation was sung by Umm Kulthum.

Translation of Ahmad Saidi

In 1991, *Ahmad Saidi* (1904–1994) produced an English translation of 165 quatrains grouped into 10 themes. Born and raised in Iran, Saidi went to the United States in 1931 and attended college there. He served as the head of the Persian Publication Desk at the U.S. Office of War Information during World War II, inaugurated the Voice of America to Iran, and prepared an English-Persian military dictionary for the Department of Defense. His quatrains include the original Persian verses for reference alongside his English translations. His focus was to faithfully convey, with less poetic license, Khayyam's original religious, mystical, and historic Persian themes, through the verses as well as his extensive annotations. Two example quatrains follow:

Quatrain 16 (equivalent of FitzGerald's quatrain XII in his 5th edition, as above):

Ah, would there were a loaf of bread as fare,

A joint of lamb, a jug of vintage rare,

And you and I in wilderness encamped—

No Sultan's pleasure could with ours compare.

Quatrain 75:

The sphere upon which mortals come and go,

Has no end nor beginning that we know;

And none there is to tell us in plain truth:

Whence do we come and whither do we go.

The number of quatrains attributed to Khayyam varies from about 1,200 (according to Saeed Nafisi) to over 2,000. Many scholars believe that not all the attributed quatrains are authentic and some have been added to Khayyam's Diwan in later years for various reasons. A few literary researchers, for example, Mohammad-Ali Foroughi and Farzaneh Aghaeipour[15] have selected and published a subset of the quatrains believed to be original using various research methods.

Mystical interpretation

"Wine of the Mystic" by Paramahansa Yogananda is an illustrated interpretation of the FitzGerald translation. Each quatrain is accompanied with Persian text, a glossary of terms, Yoganada's spiritual interpretation, and practical interpretation. It won the 1995 Benjamin Franklin Award in the field of Religion. Yogananda makes an argument for the mystical basis of Khayyam's Rubaiyat.

In '*Who is the Potter?*', Abdullah Dougan, a Naqshbandi Sufi, provides a verse-by-verse commentary of the Rubaiyat. Dougan says that while Omar is a minor Sufi teacher compared to the giants – Rumi, Attar and Sana'i, for us he is a marvelous man because we can feel for him and understand his approach. The work is much more accessible than Sana'i's for instance; "Every line of the Rubaiyat has more meaning than almost anything you could read in Sufi literature". Dougan says that the many critics of Fitzgerald miss the point as he is only an instrument

for what Allah wanted to happen – there have been many more literally correct translations, but Fitzgerald's is divine inspiration, something far superior, a miracle. In Dougan's opinion, while many read the Rubaiyat literally and hence see Omar as a materialist, he is in fact a spiritual teacher and is much maligned because people do not understand him. Abdullah Dougan says the work is deeply esoteric and "if you approach the quatrains with that in mind, the poem will have a tremendous impact on you as you try to understand it."

Religious beliefs were deeply instilled in the people of the time, which gave much influence to the clergy, and the prosecution of poets who made statements contradictory to religious messages were prevalent, as was the case with Hafiz (whose house was raided several times, and was forced to burn some of his more liberal poems) and Firdowsi (who was branded a heretic and was not permitted to be buried in the Muslims graveyard).

The mystic interpretation of themes in poetry which were contrary to Islamic teachings became popular after the Safavid dynasty rise to power and the establishing of Twelver school of Shi'a Islam as the official religion of Iran. At this time poets such as Ferdowsi (who glorified the pre-Islamic Iran and patriotism), Hafiz (with his Epicurean view on life) and Khayyam (with openly agnostic themed poetry) had already found their roots among Iranian culture and their works were looked upon as masterpieces of Persian literature. In order to justify their popularity and lay "credence" to their messages, many Haram themes were interpreted as having hidden mystical meanings and parallels were drawn between verses and Shi'a themes and traditions. Some religious hardliners however repudiated Khayyam and the like altogether (and to a lesser extent still do today).

Everything aside, Khayyam never identified himself as a Sufi nor did anyone in his time. On several occasions, in fact, he mocks the devoutly religious who criticize the non-religious.

Influence of Translations on Literature

Like Shakespeare's works, Omar Khayyám's verses have provided later authors with quotations to use as titles:

* The title of Rex Stout's Nero Wolfe novel *Some Buried Caesar* comes from one of the Tentmaker's quatrains (FitzGerald's XVIII), for example.
* Eugene O'Neill's drama *Ah, Wilderness!* derives its title from the first quoted quatrain above.
* Agatha Christie used *The Moving Finger* as a story title, as did Stephen King. See also *And Having Writ....*
* Lan Wright used *Dawn's Left Hand* as the title of a science fiction story serialized in *New Worlds Science Fiction* (January–March 1963).
* The title of Allen Drury's science fiction novel *The Throne of Saturn* comes from a quatrain which appears as the book's epigraph.

Equally noteworthy are these works likewise influenced:

* The satirist and short story writer Hector Hugh Munro took his pen name of 'Saki' from Edward FitzGerald's translation of the Rubaiyat.
* The American author O. Henry humorously referred to a book by "Homer KM" with the character "Ruby Ott" in his short story "The Handbook of Hymen." O. Henry also quoted a quatrain from the Rubaiyat of Omar Khayyam in "The Rubaiyat of a Scotch Highball."
* Oliver Herford released a parody of the Rubaiyat called "The Rubaiyat of a Persian Kitten" in 1904, which is notable for its charming illustrations of the kitten in question on his philosophical adventures
* The American horror author H P Lovecraft created an Arab poet Abdul Alhazred to whom was attributed a couplet:

> That is not dead which can eternal lie
> And with strange aeons even death may die.

Lovecraft was obsessed with the Arabian Nights and had no doubt read the Fitzgerald translation - the couplet follows Fitzgerald's metre and rhyme pattern for the first half of a Khayyam quatrain.

* The artist/illustrator Edmund Dulac produced some much-beloved illustrations[20] for the Rubaiyat, 1909.
* The play *The Shadow of a Gunman* (1923) by Sean O'Casey contains a reference to the *Rubaiyat* as the character Donal Davoren quotes "grasp this sorry scheme of things entire, and mould life nearer to the heart's desire."
* The Argentinian writer Jorge Luis Borges discusses *The Rubaiyat* and its history in an essay, "The Enigma of Edward FitzGerald" ("El enigma de Edward FitzGerald") in his book "Other Inquisitions" ("Otras Inquisiciones", 1952). He also references it in some of his poems, including "Rubaiyat" in "The Praise of the Shadow" ("Elogio de la Sombra", 1969), and "Chess" ("Ajedrez") in "The Maker" ("El Hacedor", 1960). Borges' father Jorge Guillermo Borges was the author of a Spanish translation of the FitzGerald version of The Rubaiyat.
* Science fiction author Paul Marlowe's story "Resurrection and Life" featured a character who could only communicate using lines from the Rubaiyat.
* Wendy Cope's poem "Strugnell's Rubiyat" is a close parody of the FitzGerald translation, relocated to modern day Tulse Hill.
* One of the title pages of *Principia Discordia* (1965), a co-author of which went by the pen-name Omar Khayyam Ravenhurst, features its own spin on the quatrain most quoted above:

  A jug of wine,

  A leg of lamb

  And thou!

  Beside me,

Whistling in

the darkness.[21]

* The Lebanese writer Amin Maalouf based his novel *Samarkand* (1988) on the life of Omar Khayyam, and the creation of the Rubaiyat. It details the Assassin sect as well, and includes a fictional telling of how the (non-existent) original manuscript came to be on the *RMS Titanic*.
* In the opening chapter of his book *God is Not Great* (2007), Christopher Hitchens quotes from Richard Le Gallienne's translation of Khayyam's famous quatrain:

> And do you think that unto such as you
>
> A maggot-minded, starved, fanatic crew
>
> God gave the secret, and denied it me?
>
> Well, well—what matters it? Believe that, too!

* The title of Daphne du Maurier's memoir *Myself when Young* is a quote from quatrain 27 of Fitzgerald's translation:

> Myself when young did eagerly frequent
>
> Doctor and Saint, and heard great Argument
>
> About it and about: but evermore
>
> Came out by the same Door as in I went.

A Miraculous Growth of Translations of Omar Khayyam

Notable translations, some from the original Persian and some from Fitzgerald's English version also became popular and are regarded as classics of French, German, Russian, Italian, Spanish, Swedish literature and even in Albanian, Chinese, Welsh, Swahili and Esperanto! Such international recognition proves that Fitzgerald's work and the message conveyed by his translation struck a deep chord outside of the Islamic world and the Middle East.

No less than Shakespeare, its impact and lasting significance as a source of inspiration for cultural creativity can be judged by the many works that have utilized its verses in titles such as *Eugene O'Neill's* drama "Ah, Wilderness!" *Agatha Christie's* story, "The Moving Finger." The Argentinian writer *Jorge Luis Borges* used the *Rubáiyát* and its history in an essay, "The Enigma of Edward Fitzgerald" *("El Enigma de Eduard Fitzgerald") and* in his book "Other Inquisitions" ("*Otras Inquisiciones*", 1952). He also referred to it in poems, including "*Rubaiyat*" in "The Praise of the Shadow" ("*Elogio de la Sombra*", 1969), and "Chess" ("*Ajedrez*") in "The Maker" ("*El Hacedor*", 1960). Borges' father, Jorge Guillermo Borges, was the author of a translation to Spanish of the Fitzgerald version of the *Rubáiyát.*

Since the first English translation in 1859, hundreds of editions of the *Rubáiyát* have appeared in numerous forms and many languages. But their most famous and elaborate manifestation was arranged by *Elihu Vedder* (1836-1923) in 1884. From the moment of their publication, Vedder's illustrations achieved notoriety and amazing success, selling out the *Rubáiyát's* first edition in Boston in six days. The illustrations were instantly acclaimed as masterworks of American art. Now, over a hundred years after their first publication, all of Vedder's designs for the book, except the small publisher's mark, are available online from the Smithsonian American Art Museum's collection.

In the "History of Western Philosophy," Bertrand Russell remarks that Omar Khayyam was the only man known to him who was both a distinguished poet and a mathematician. From the exalted to the mundane, the influence of the *Rubaiyat* has extended from classical literature to popular American T.V. and musical productions. In one story of The Rocky and Bullwinkle Show, Bullwinkle finds the "Ruby Yacht" of Omar Khayyam in the town of Frostbite Falls. In the great musical film production and book of The Music Man, Librarian Marian Paroo angers the mayor's wife for encouraging her daughter to read a book of

"dirty Persian poetry called by her "The Ruby Hat," The mayor's wife paraphrases Fitzgerald's Quatrain VII "People lying out in the woods eating sandwiches, and drinking directly out of jugs with innocent young girls."

Comparative Study of the Translations of Omar Khayyam's Rubaiyat

Rubaiyat of Omar Khayyam has been translated by many competent scholars; here we will analyse the thematic and philosophical values of their translations. Sometimes their interpretations are also different.

I have taken a couple of couplets to assess the quality of their translations with a critical view of their presentations.

Rubai/Quatrain 1

A piece of bread,
some fresh water,
the shadow of a tree and your eyes, my beloved.
No sultan is happyer than me,
no beggar more sad.

This is translated by Hans van Rossum which is based on the French translation by Franz Toussaint. This translation resembles a simple poem in English. It lacks the poetic flavour tinted with Sufism or Mysticism which is one of the qualities of Omar Khayyam poetry.

Another translated version by Edward FitzGerald is:

Here with a Loaf of Bread beneath the Bough,
A Flask of Wine, a Book of Verse — and Thou
Beside me singing in the Wilderness —
And Wilderness is Paradise enow.

The Website Internet Classics Arcvhive translates as:

A Book of Verses underneath the Bough,

A Jug of Wine, a Loaf of Bread—and Thou

Beside me singing in the Wilderness—

Oh, Wilderness were Paradise enow!

One in which the translator focuses on crafting each quatrain into lovely, self-contained gem. In this case, you can hardly do better than Richard Le Gallienne or Edward Fitzgerald.

Rubai/Quatrain 2

Richard Le Gallienne:

In Heaven's blue bowl the wine of morning brims

A little cloud, a rose-leaf, in it swims

The thirsty earth drinks morning from a bowl

Whose sides are space and crusted stars its rims

Edward Fitzgerald:

Awake! for Morning in the Bowl of Night

Has flung the Stone that puts the Stars to Flight

And Lo! the Hunter of the East has caught

The Sultan's Turret in a Noose of Light.

Yogananda

Wake! For the Sun, who scatter'd into flight

The Stars before him from the Field of Night,

Drives Night along with them from Heav'n, and strikes

The Sultán's Turret with a Shaft of Light.

This is by Graves and Ali Shah:

Then shouts ring out among us at the tavern

'Rise too, you good-for-nothing tavern lad!

Refill our empty bowls with today's measure

Before the measure of our lives be filled!'

Rubai/Quatrain 3

Edward Fitzgerald has brought out the essence of the original text in the following quatrain:

Dreaming when Dawn's Left Hand was in the Sky,

I heard a Voice within the Tavern cry,

"Awake, my Little ones, and fill the cup

Before Life's Liquor in its Cup be dry."

The same quatrain was translated by Yogananda looks more religious in character and theme. It is not as poetic as that of Edward Fitzgerald. The reason is that Yogananda has a spiritual mind-set whereas Fitzgerald is basically an English scholar and poetic.

Before the phantom of false morning died,

Methought a Voice within the Tavern cried,

"When the entire Temple is prepared within,

"Why nods the drowsy Worshipper outside?"

Rubai/Quatrain 4

Sometimes translations of the same translator differ when he translates after a a lapse of long time. Take, for instance, a quatrain of Omar Khayyam translated by Edward Fitzgerald. I will hightlight the linguistic and thematic aspects of both the translations, as follows:

This is the fifth quatrain in the translation in the first edition:

Iram indeed is gone with all his Rose,

And Jamshýd's Sev'n-ring'd Cup where no one knows;

But still the Vine her ancient Ruby yields,

And still a Garden by the Water blows.

Observe the words and expressions line by line and we distinctly find the semantic difference. This translation which is in the fifth edition, is, needless to say, improved:

Iram indeed is gone with all his Rose,

And Jamshýd's Sev'n-ring'd Cup where no one knows;

But still a Ruby gushes from the Vine,

And many a Garden by the Water blows.

Rubai/Quatrain 5:

And, as the Cock crew, those

who stood before

The Tavern shouted –

"Open then the Door!

You know how little while we have to stay,

And, once departed, may return no more."

The same quatrain has been translated into English by Graves and Ali-Shah.

'Loud crows the cock for his dawn drink, my Saki!'

Here stand we in the Vinter's Row, my Saki!'

'Is this an hour for prayer? Silence, my Saki!'

'Defy old custom, Saki; drink your fill!'

A complete Review of Omar Khayyam's Translations:

The extent of Fitzgerald's knowledge of Persian culture, especially the history and conventions of its poetry, is questionable. He did not aspire to produce a scholarly or literal translation but rather to achieve literary excellence—which he did, even in places outstripping the lyricism of the Persian. Moreover, he produced a volume of poetry which exerted a powerful influence on artistic circles of the

late 19th century and helped to reinforce the vogue for Orientalism in both English and American society of the period.

The Ruba'iyat of Omar Khayyam is generally known in the translation(s) created by Edward FitzGerald in the nineteenth century. It is generally acknowledged that, for all their capturing the spirit of Khayyam's originals and so on, they are not truly faithful to the Persian verses. In addition, FitzGerald worked from a specific manuscript, which included verses that are now considered certainly not to have been by Khayyam.

In an attempt to offer a truer picture of Khayyam's poetry Peter Avery and John Heath-Stubbs presented this version in 1979 (now available as a Penguin Classics paperback). It differs from FitzGerald's in that it contains considerably more verses (235 quatrains, as opposed to less than half as many in Fitz's versions), that the order differs (making comparison difficult), and that they try to be more faithful to the original Persian. This book also offers a thirty page introduction by Peter Avery, addressing many of the questions about the ruba'i form,

Omar Khayyam, and his times, though many questions we had remained unanswered there. In particular, there is little explanation of their differences with FitzGerald, which we would have found useful.

The translation itself seems fairly uneven. While some of Khayyam's fine and clever thoughts are expressed well the language — consciously modern, especially in comparison to FitzGerald's version — is often ineffective. Indeed, some of the phrasing and some of the words give an oddly dated feel to this 1979 translation. The language of the day disappears too quickly, apparently. Avery and Heath-Stubbs make no effort to rhyme the poem (as FitzGerald gamely does), which is certainly acceptable. However, they do not manage much lyricism in their poetry, and that is already a failing. The inconsistency in any sort of metre or style also proves to be irritating. With lines varying in length between six and twenty syllables much of the collection simply does not read well.

There is little need to criticize or comment on Fitz Gerald's accomplishment itself, as the poems are among the best known in the English language. A few points are to be noted, however, first and foremost that Fitz Gerald's version is not eminently true to Khayyam's original. Another important note is that FitzGerald worked on these translations over several decades, publishing four quite different editions. Modern editions are often a pieced together from these by modern editors, not always to best advantage. It is for this reason we review (and recommend) the Critical Edition, edited by Christopher Decker. Khayyam's fine poetry and many of his clever thoughts do shine through this less than ideal translation. It is an interesting complement to Fitz Gerald's version, giving a fuller picture of Khayyam's work, though it pales poetically besides that far greater rendering. There is enough in here to satisfy the curious, but it is not a necessary collection.

Orientalism and the European Khayyam

The earliest extant translation of the *Rubâ158 bâiyyât* was produced by Thomas Hyde in the 1760s when his translation of a single quatrain appeared in the *Veterum Persarum et Parthorum et Medorum Religionis*. It was not until the 19th century, however, that the Western world and literary circles discovered Umar Khayyam in all his richness.

The voyage of the *Rubâ158 bâtiyyât* to the West began when Sir Gore Ouseley, the British ambassador to Iran, presented his collection to the Bodleian Library at Oxford University upon his return to England. In the 1840s Professor Edward Byles Cowell of Oxford University discovered a copy of the *Rubaiyat* of Khayyam and translated several of the *Rubaiyat*. Amazed by their profundity, he shared them with Edward Fitz Gerald, who took an immediate interest and published the first edition of his own translation in 1859. Four versions of Fitz Gerald's Rubâiyyat were published over his lifetime as new quatrains were discovered.

Realizing the free nature of his work in his first translation, Fitz Gerald chose the word *rendered* to appear on the title page in later editions instead of "translation" (Lange 1968).

The Impact of Khayyam on Western Literary and Philosophical Circles

While the connection between the Pre-Raphaelites and Umar Khayyam should not be exaggerated, the relationship that Algernon Charles Swinburne, George Meredith, and Dante G. Rossetti shared with Edward FitzGerald and their mutual admiration of Khayyam cannot be ignored. The salient themes of the *Rubâ159* Rubâiyyat became popular among the Pre-Raphaelites and their circle (Lange 1968). Khayyam's popularity led to the formation of the "Omar Khayyâm Club of London" (Conway 1893, 305) in 1892, which attracted a number of literary figures and intellectuals. The success of the Club soon led to the simultaneous formation of the Omar Khayyâm Clubs of Germany and America.

In America, Umar Khayyam was well received in the New England area where his poetry was propagated by the official members of the Omar Khayyâm Club of America. The academic community discovered Khayyam's mathematical writings and poetry in the 1880's, when his scholarly articles and translations of his works were published. Some, such as William Edward Story, praised Umar as a mathematician and compared his views with those of Johannes Kepler, Gottfried Wilhelm Leibniz, and Isaac Newton, while others drew their inspiration from his literary tradition and called themselves "Umarians." This new literary movement soon attracted such figures as Mark Twain, who composed forty-five burlesque versions of Fitz Gerald's quatrains and integrated them with two of FitzGerald's stanzas entitled *A GE-A Ruba'iyat* (Twain, 1983, 14). The movement also drew the attention of T.S. Eliot's grandfather William Greenleaf Eliot (1811–1887), two of T.S. Eliot's cousins, and T.S. Eliot himself. Umar Khayyam'sRubaiyat seems to have elicited two distinct responses among many of his followers in

general and the Eliot family in particular: admiration for a rational theology on the one hand, and concern with the rise of skepticism and moral decay in America on the other.

Among other figures influenced by the Rubâiyyat of Umar Khayyam were certain members of the New England School of Transcendentalism, including Henry Wadsworth Longfellow, Ralph Waldo Emerson, and Henry David Thoreau (Aminrazavi 2013; for a complete discussion on Umar Khayyam in the West see Aminrazavi 2007, 204–278).

In the foregoing discussion, we have argued that Umar Khayyam was a philosopher-sage (*hòakîm*) and a spiritual-pragmatist whose Rubâiyyat should be seen as a philosophical commentary on the human condition. The salient features of Umar Khayyam's pioneering work in various branches of mathematics were also discussed. Khayyam's mathematical genius not only produced the most accurate calendar to date, but the issues he treated remained pertinent up until the modern period when a number of Western and Russian mathematicians produced considerable scholarship.

For Khayyam, there are two discourses, each of which pertains to one dimension of human existence: philosophical and poetic. Philosophically, Khayyam was the last Peripatetic in the Persian speaking world before philosophical thinking eclipsed the Eastern part of the Islamic world for several centuries. Khayyam defended rationalism against the rise of orthodoxy and made an attempt to revive the spirit of rationalism which was so prevalent in the first four centuries in Islam. Poetically, Khayyam represents a voice of protest against what he regards to be a fundamentally unjust world. Many people found in him a voice they needed to hear, and centuries after he had died his works became a venue for those who were experiencing the same trials and tribulations as Khayyam had.

* * *

Translations of Mirza Ghalib

I have taken Ghalib to showcase that a great poet finds room for translation in different languages of the world. Translators have taken different shades of the ghazals of Ghalib. I have expressed myself as a research scholar why and how poetry of one language enriches other languages through translations. It is also a fact that the unique mettle of a poet's art is chiefly responsible for his fame and renown. Malik Ram is one of the renowned Urdu scholars and a leading authority on Ghalib, who has unveiled the deepest and the finest of Ghalib's poetic art.

The following are some of the most authoritative translations and studies on Ghalib's poetic competence. I have tried to elaborate the aspects and needs of his translations:

1. Ghalib's ghazals by Mansurul Hoda
2. Love sonnets of Ghalib by by Dr. Sarfaraz K. Niazi

The love sonnets of the great poet Mirza Ghalib have won the hearts of millions with their perfect crafting and universal theme. Translated into English for the first time by Dr Sarfaraz K. Niazi, this complete collection of the love sonnets by Ghalib are accompanied by the artistic renditions of Asia's famous artist, Sadequain, beautifully depicting the essence of these timeless verses.

3. Lightning Should Have Fallen on Ghalib: Selected Poems of Ghalib

   It is a critical study of Ghalib, with major poems, translated with Urdu and Hindi versions by Robert Bly and Sunil Datta
4. Diwan-e-Ghalib
5. Tears of Blood: Selected Verses of Ghalib

Tears of Blood' contains poetic renderings of selected Urdu verse of Mirza Muhammad Asadullah Khan Ghalib (1797-1869). These sixty-two ghazals and ninety other shers in English translation, present to the reader the amazing richness

and beauty of Ghalib's poetry. Acknowledged by many as the King of Urdu Ghazal, Ghalib belonged to a period when the Mughal Empire was crumbling and the British ultimately established their paramountcy all over India. His ghazals mirror the vulnerability of Man, his grief and sense of loss, his unfulfilled longings, and his soul's yearning for Eternal Beauty and Love. The strains of Sufi thought are clearly discernible in his poetry. Though a Muslim, he was liberal in his outlook towards other religions but ridiculed all ritualism and sectarianism of the priestly class. His poetry is, indeed, timeless and he remains the most oft-quoted poet of Urdu language and literature. His popularity may also be gauged by the fact that almost all prominent singers in India and Pakistan have sung his ghazals at one time or the other. As Ghalib himself proudly proclaimed: These verses that I write, descend from some Unseen Power; The sound that my quill releases, is an angel's whisper.

6. Ghalib Life and Letters by Russell Ralph

Ghalib's frankness, his humorous good nature, and his cheerfully avowed unorthodoxy with regard to the more irksome formalities of his Muslim religion, made him something of a legend even in his own lifetime. Collections of his numerous letters to his friends were published just before his death, and not many years later his friend and younger contemporary Hali wrote his Memoir of Ghalib, itself one of the classics of Urdu literature. Hitherto very little of Ghalib has appeared in English, and that little has circulated almost entirely within India and Pakistan. The present volume consists in the main of translations from Hali s Memoir, Ghalib s Persian and Urdu letters, his diary of the revolt of 1857, and other materials. These materials are arranged, with the minimum of connective narrative, to tell the story of his life.

7. Mirza Ghalib: Selected Lyrics and Letters by Prof. K.C. Kanda

There are 104 ghazals in this compendium. The best of Mirza Ghalib is presented in this Each of the 104 ghazals, 7 miscellaneous nazms, and 68 selected

letters are presented in the original Urdu text, with a parallel translation in simple, lucid English, and a transliteration in Roman script for readers who are not familiar with Urdu in Persian script. A critical introduction to Ghalib's work, chronology of important events in his life, and bibliography are also provided.

8. The Oxford India Ghalib: Life, Letters and Ghazals by Ralph Russell

This collection presents a representative selection of the works of Ghalib. This complete Ghalib anthology comprises poetry and prose translated from Persian and Urdu, as well as biographical details.

9. Ghalib in Translation by O.P. Kejariwal

The reason for the translation of the poetically complex aspects of Ghalib's poetry is to show the poetic uniquniqueness in the, simple and yet erudite, Ghalib's poetry mixes metaphors, ignores the rules of grammar, shuns ornamentation and takes recourse to linguistic innovations to ponder over issues of life, death, love and God. The present translation of two hundred couplets from the Urdu Diwan seeks to combine the music of Galib's poetry with a probing into his thoughts.

10. Ghazals of Ghalib by Sasha Newborn

This may be the reason for his writing a laudatory account of the British in his poem on the Mutiny of 1857. As a matter of fact, he was politically loyal to the British but culturally loyal to the Mughals.

Poets received royal patronage during their life-time. It is not impossible that they might have composed couplets and ghazals in praise of their patrons and well-wishers. As an example for the reasons of translation of Urdu poets, Ghalib (1797-1869) would be the apt poet to mention because he is the last great poet of the Mughal period. He is considered to be one of the most popular and influential poets of Urdu. Today Ghalib remains popular not only in India and Pakistan but also in other parts of the world.

The following titles, honours and responsibilities stand proof for Ghalib's poetic competence:

We find some references to the political era in his ghazals in the form of couplets. It is appropriate to give the historical background of his days. In 1850, Emperor Bahadur Shah Zafar bestowed upon Ghalib the title of Dabir-ul-Mulk, with an additional title of "Najm-ud-daula".

The conferring of these titles shows Ghalib's incorporation into the nobility of Delhi. Another title given by the emperor was 'Mirza Nosha'. The Emperor himself was a poet. So, he was appointed as his tutor in 1854. He was also an important courtier of the royal court. He was appointed as tutor of Prince Fakhr-ud Din Mirza, the eldest son of Bahadur Shah II, The unique honour Ghalib had was that he was appointed as the royal historian of Mughal Court.

A couplet in the following ghazal is a proof for the royal patronage of Ghalib. He himself says:

The Mathla i.e., the first couplets of the ghazal are

'Har ek baath pe kehthe ho tum ke thoo kya hai'

Every time, you say 'What are you?'

In the Maqta i.e., the last couplet of the ghazal, he says

Because Ghalib is a courtier of the Royal Court,

he feels proud of himself.

Or else what is Ghalib's reputation in the city.

The nineteenth century in India was an age of upheavals, doubts and uncertainties, religious controversies, esoteric doctrines, orthodoxy and moral recession, revolts and acceptance, decay and disorder, but also of hope as a new order emerged:

Dispersed light in the mirror, a speck of dust

Caught in the sunlight in the window

Some patriotic minds revolted against the rising tide of the West, and preached revolution, poets sang:

Doomsday, come, shake up the world And rend it up and down, about;
It may be it will come to nought,
But in revolt there is hope at least.

A sentiment echoed by Ghalib himself was:

Some feeling souls are waiting for revolution;
Make those who have found happiness Unhappy again.
But their voices werc stilled in death or defeat.

These currents produced sentiments and attitudes difficult to analyse. Ghalib's developed sensibility accepted a variety of thoughts as vaalid experiences, exposing, at the same time, the emptiness of orthodox attitudes. Ghalib saw through hypocrisy:

Deception of the hypocrite,
I'm the illusion of those
distressed witllOut a cause.

He emphasized action:

Men are put to shame
By false courage. Therefore
Produce tears, Asad.
If the sigh has no effect.

The dialectic of Ghalib's poetry is double-edged. He uses current imagery, but makes new use of it, and shows its hollowness as it has become empty of thought and is inadequate to reflect the reality. Perception and thought are continuously fused in his mind, so that he could see creation and the Creator all at once involved in the situation:

Life's leisure is a mirror of the hundred hues of self-adoration:

And night and day, the great dismay Of the onlooker of this scene.

The position is reversed from the accepted belief. Life in its mUltiple forms is engrossed in itself alone, and the Maker, bound by His own laws, turns a beholder of the scene of night and day he had himself made, sorry at its plight. Life goes on caught in its own vortex, coneerned with itself alone; and even God cannot change the pattern and Ghalib was so egoistic that he did not bow his head before the British. He never worked for a livelihood but lived on royal patronage or on the generosity of his friends.

Ghalib is both a representative of a culture and in revolt against it. He makes the temporary eternal and the divine helpless in the face of necessity:

Intelligence Unconcerned

Is caught in the great despair

Of encirclement: and man's Image remains imprisoned

In the mirror of the world.

Mughal nobility and old landed aristocracy, he never worked for a livelihood, lived on either royal patronage of Mughal Emperors, credit or the generosity of his friends. His fame came to him posthumously. He had himself remarked during his lifetime that he would be recognized by later generations. After the decline of the Mughal Empire and the rise of the British Raj, despite his many attempts, Ghalib could never get the full pension restored.

The first complete English translation of Ghalib's ghazals was *Love Sonnets of Ghalib*, written by Sarfaraz K. Niazi and published by Rupa & Co in India and Ferozsons in Pakistan. It contains complete Roman transliteration, explication and an extensive lexicon.

The love sonnets of the great poet Mirza Ghalib have won the hearts of millions with their perfect crafting and universal theme. Translated into English

for the first time by Dr Sarfaraz K. Niazi, this complete collection of the love sonnets by Ghalib are accompanied by the artistic renditions of Asia's famous artist, Sadequain, beautifully depicting the essence of these timeless verses.

Johann Wolfgang von Goethe (1749-1832), considered by many to be the most important writer in the German language, said: "Say what you will of its inadequacy, translation remains one of the most important, worthwhile concerns in the totality of world affairs". The "inadequacy" that Goethe is referring to is especially apparent when it comes to translating poetry from one language to another. This is doubly true if the languages are as far removed in their origin, culture, and form as Urdu and English.

It was another important thinker and poet of the East, Mirza Asadullah Khan Ghalib, who wrote: "They come into the mind, these themes, from the 'hidden'". While we refuse to accept today that a poet's inspiration descends on him from the heavens, we have to admit that rendering a delicate art like poetry into another language is a difficult task. For the best poets, like Ghalib, understanding him, even in his native language, is a challenge. A great poet attempts to render his feelings and images into words that he or she then transmits to his readers or listeners. The readers then have to render those words back into images or feelings, all the while trying to hear the same music that the poet hears. If one adds another layer, that of translation, especially translation into an alien language, it is inevitable that some of the poetry's essence will be lost. However, as Faiz would say, it is imperative to try. It can also be argued that a translator, especially of poetry, should have an intimate, preferably a native familiarity with the original language to appreciate the cultural and linguistic nuances of the poetry and to render those into a foreign language in a way that would make the imagery accessible to a non-native speaker.

Critical analysis of Ghalib's Poetry

Although Ghalib wrote in several genres, his *ghazals* have generally been the best received of his works. *Ghazals* usually consist of five to twelve couplets linked by common meters and rhyme schemes, but not necessarily by subject matter or tone. They were common in both Urdu and Persian, although Persian poetry generally brought greater prestige. As a young man, Ghalib preferred to compose in Persian until he noticed a growing taste for Urdu verse among Delhi poets. From the 1820s onward, he composed increasingly in Urdu and now is remembered chiefly for his Urdu writings. Critics remark that Ghalib expanded the range of themes of the *ghazal* genre and utilized conventional Persian and Urdu poetic devices in new ways. For example, a nightingale singing in a garden for love of a rose was a common metaphor for a poet composing his works through the inspiration of a beloved, but unresponsive, woman. Ghalib used the same allusion to suggest his interest in progress and modernity:

"My songs are prompted by delight
In the heat of my ideas;
I am the nightingale
Of the flower garden of the future."

By identifying his symbolic beloved as a future age, Ghalib stressed his interest in change. He broke more strongly with established literary practice in his letters. Educated Indian Muslims usually wrote letters, as they did poetry, in Persian rather than in Urdu, while Ghalib wrote increasingly in Urdu. Moreover, in either language, letter writers customarily employed rhyming sentences and addressed their correspondents with flattering epithets. In place of such formality, Ghalib substituted colloquial language and nicknames or terms of endearment like "brother." His letters proved so popular that they were adopted as models by subsequent writers of Urdu.

Highly regarded for his contributions to the development of Urdu poetry, Ghalib was virtually unknown outside of Urdu-speaking communities for decades following his death. His work, however, came to the attention of Western readers as a result of the efforts of Indian and Pakistani scholars in the 1960s, and the centenary of his death in 1969 was marked by several volumes of English translations of his poems, with critical notes and biographical essays. Recent scholars have focused in particular on his handling of *ghazal* stylistic conventions and his contribution to the development of Urdu literature, and they agree that his extraordinary skill as a lyric poet makes him one of the most prominent figures in nineteenth-century Indian literature.

Ghalib roars over and above his predecessors as well as contemporaries, he rarely whimpers. He is a lively, even a gregarious character. For a long time and especially till the age of 25, Ghalib refused to consider any criticism of his poetry. Consider the following couplet:

We serve you, yet our independent self regard is such
we shall at once turn back if we would find the Kaba closed

This assertion of the self was to reach its crescendo in Iqbal (with the development of the concept of khudi) and still later metamorphosed into the collective individual in the poetry of Faiz Ahmed Faiz.

Russel's selection rightly brings forth this aspect of Ghalib's poetry. One cannot stress this enough as the traditional ghazal form does not facilitate presentation of the poet's world- view in a systematic form. Each sheyr is a complete poem in itself, and it is not necessary for a ghazal to express the same mood in all the sheyrs- in that sense it can be said that the form tends to dominate the content. The exposition is, therefore, disparate and scattered in sheyrs across different ghazals. One has to wade through to pick and choose and then reconstruct- a difficult and onerous task.

Understanding Ghalib requires that one understands not only the literal meaning of a verse, but also the allusions that occur in them. Ghalib wrote from within the Muslim tradition and it is therefore necessary to understand that tradition, the religious concepts, and references to aspects of the Muslim way of life and so on. Russell explains some of these and illustrates the usage in some sheyrs.

Regarding the references to idol- worship and Hinduism in Ghalib's poetry, Russell observes that Hinduism was the nearest religion outside Islam known to Ghalib. He points out that the practices of Hinduism afford a vivid symbol of the worship of God through the worship of beauty. "The idol is the symbol of the irresistibly beautiful mistress you 'idolise' and adore... All these concepts make 'Hinduism'- that is, Hinduism as a symbol rather than actual Hinduism- the expression of one of the mystics' key beliefs."

Ghalib was aware that the milieu in which he grew up was in its twilight and was being replaced by a more advanced civilization. At the same time, he saw the emerging world from the framework of 'medieval ways of thought and shared many of the attitudes of his eighteenth century predecessors in poetry.' Hence, the conflicting pulls in the following sheyr:

Ghalib roars over and above his predecessors as well as contemporaries, he rarely whimpers. He is a lively, even a gregarious character. For a long time and especially till the age of 25, Ghalib refused to consider any criticism of his poetry.

Sadequain is a renowned artist and an admirer of Ghalib, having created twenty works interpreting Ghalibs verses. Sadequains unique style of abstract presentation and mastery of the calligraphy of Quranic verses have achieved critical acclaim.

Political Support

Being a member of declining Mughal nobility and old landed aristocracy, he never worked for a livelihood, lived on either royal patronage of Mughal Emperors,

credit or the generosity of his friends. His fame came to him posthumously. He had himself remarked during his lifetime that he would be recognized by later generations. After the decline of the Mughal Empire and the rise of the British Raj, despite his many attempts, Ghalib could never get the full pension restored.

Ghalib is impish, reckless, obsessed with titles and distinctions, roguish, a breaker of religious norms, a connoisseur of sorrow, and a genius. He knows all the old poems of love and says:

While telling the story, if each eyelash does not drip with blood, you are not telling a love story, but a tale made for the kids. Delhi, in his time (the mid-nineteenth century), had a lively culture and a vigorous tradition of poetry recitals, or mushiras, sponsored by the Mughal emperor. Ghalib's poems veered away from the traditional poetics clichés of the time, and were thought to be difficult. I have to write what's difficult; otherwise it's difficult to write.

Ghalib was a Muslim, and yet the wine he drank was not symbolic:

Just put a wineglass and some wine in front of me;

Words will fall out of my mouth like apple blossoms.

Ghalib's lines, so elegant and sparse, stretch the muscles that we use for truth, muscles we rarely use:

My destiny did not include reunion with my Friend.

Even if I lived a hundred years this failure would be the same.

It is as though when Kabir writes a letter to God, God always answers. We could say that when Ghalib writes a letter to God, God doesn't answer. Ghalib says:

When I look out, I see no hope for change.

I don't see how anything in my life can end well.

Ghalib's tart, spicy declaration of defeated expectations ranges over many subjects:

Heart-sorrow eventually kills us, but that's the way the heart is.

If there were no love, life would have done the trick.

This shift from the buoyant confidence of Kabir, Rumi, and Mirabai to the disappointment of Ghalib: what could it mean? Perhaps the turn to failure is natural six centuries after Rumi and four centuries after Kabir. Perhaps spiritual achievement involves more difficulty now than it did in the thirteenth century, or perhaps this change in tone has nothing to do with history at all. Perhaps Ghalib writes only six letters a day to God, instead of forty; perhaps he's distracted from the Road by the very love affairs that are to him the essence of the Road. He is a truth-teller around losing the Road. Awareness of this change was my first surprise.

We might look at the amazing way that Ghalib's ghazals are put together. No clear thread unites all the couplets. For example, if we return to the poem mentioned above, "My Spiritual State," which begins:

When I look out, I see no hope for change.

I don't see how anything in my life can end well.

we see a statement of theme. But a fresh theme, a little explosion ofhumor and sadness, arrives in the next stanza:

Their funeral date is already decided, but still

People complain that they can't sleep.

The third couplet, or sher, embarks on a third theme:

When I was young, my love-disasters made me burst out laughing.

Now even funny things seem sober to me.

It slowly becomes clear that we are dealing with a way of adventuring one's way through a poem utterly distinct from our habit of textual consistency in theme. Most of the poems we know, whether written in English, French, German, or Hausa, tend to follow from an idea clearly announced at the start. "Something

there is that doesn't love a wall." The poet then fulfills the theme, often brilliantly, by drawing on personal experience, and by offering anecdotes, dreams, and other voices: "Good fences make good neighbors." By the end, the theme is fulfilled. The ghazal form does not do that. It invites the reader to discover the hidden center of the poem or the hidden thought that ties it all together, a hidden center unexpressed by the poet himself or herself. I find this delicious. Moreover, when we arrive at the final sher, where, according to our typical expectations, the poet should clinch his argument, Ghalib often does exactly the opposite. He confounds everyone by making a personal remark:

Your talk about spiritual matters is great, O Ghalib.
You could have been thought of as a sage if you didn't
Drink all the time.

Easy-to-understand

A translation of the first couplet of Ghalib will drive the point home eloquently:

One must not ask for the miseries of the night spent in loneliness,
how the heart would tell Going ahead, Ghalib's extremely popular couplet,
Though my hand cannot move, my eyes still approve
Let wine and glass stay before me

It is rendered into unadorned and facile Awadhi thus by Rajinder Krishna:

Though the hands don't move, the eyes are alive
Wine and goblet, let them stay in front of me.

Awadhi still holds the distinction of being the most important literary dialect that binds various cultural and religious affinities together.

Indian musicians such as Ravi Shankar and Begum Akhtar popularized the ghazal in the English-speaking world during the 1960s. However, it was the poet Agha Shahid Ali who introduced it, in its classical form, to Americans. Ali

compared each ghazal couplet to "a stone from a necklace," which should continue to "shine in that vivid isolation." Ali's ghazal "Even the Rain" is excerpted here:

> What will suffice for a true-love knot? Even the rain?
> But he has bought grief's lottery, bought even the rain.
>
> "our glosses wanting in this world" "Can you remember?"
> Anyone! "When we thought the poets taught" even the rain?
>
> After we died—*that was it!*—God left us in the dark.
> And as we forgot the dark, we forgot even the rain.
> Drought was over. Where was I? Drinks were on the house.
> For mixers, my love, you'd poured—what?—even the rain.

To carve a place for the traditional form of the ghazal in American literature, Ali put together the anthology *Ravishing DisUnities: Real Ghazals in English* in 2000, for which he collected more than 100 ghazals, some more faithful to the traditional form than others. American poets, including John Hollander, Maxine Kumin, Heather McHugh, and W. S. Merwin, wrote the majority of the poems. *McHugh*'s "Ghazal of the Better-Unbegun" is a good example of the form, as it respects the autonomy of the couplets, the length of lines, as well as the rhyme-refrain scheme established in the opening couplet. Below are the first three couplets:

> Too volatile, am I? too voluble? Too much a word-person?
> I blame the soup: I'm a primordially stirred person.
>
> Two pronouns and a vehicle was Icarus with wings.s
> the apparatus of his selves made an ab-surd person.
>
> The sound I make is sympathy's: sad dogs are tied afar.
> But howling I become an ever more un-heard person.

Numerous scholars and poets have attempted to translate ghazals from their original language to English. The task is daunting, as keeping the literal meaning

of each poem while respecting the rhyme, refrain, and length of lines is difficult, if not impossible. Aijaz Ahmad's *Ghazals of Ghalib; Versions from the Urdu*, provides a fascinating look at how various poets, including Adrienne Rich, William Stafford, William Hunt, David Ray, and W.S. Merwin, worked with a literal translation of Ghalib's Urdu ghazals to render their own versions in English. Elizabeth T. Gray's *The Green Sea of Heaven*, which offers fifty ghazals by Hafiz, provides a reliable literal translation of the Persian master, at the expense of form.

These are my favorites from a Jagjeet Singh recital of 'Ghalib letters':

> I considered her my god, too drugged/blinded by my lover for her,
> It was only then I realised I was blinded, when she quoted that god never belongs to just one.

The thesis "The aesthetics of appropriation: Ghalib's Persian Ghazal poetry and its critics" examines the Persian ghazal poetry of Mirza Ghalib. It does so in the light of the corpus of critical literature in Urdu, Persian, and English that concerns both the poetry of Ghalib as well as the poetry of the so-called Indian Style of Persian poetry. Poems by Ghalib and his literary forebears, including *Fighani*, *Naziri*, *Urfi*, *Zuhuri*, *Saib*, and *Bedil* are offered in translation; critical commentary follows each text. The thesis explicates the ways in which each of these authors engaged in an intertextual dialogue, here called javaab-goii, or appropriative response-writing, with his forebears, and argues that the dynamics of this intertextual dialogue contribute significantly to the poetrys aesthetics. These aesthetics of appropriation are discussed, analyzed, and evaluated both in the light of Ghalib's writings on literary influence and Persian poetics, as well as in the light of the aforementioned corpus of critical literature.

> Ghalib, because of me, the style of Zuhuri's diction has come alive.
> With my song, I've poured spirit into the body of his words' instrument.

Words such as "tradition," "individual," and "talent" have held a privileged place in literary-critical discourse in the twentieth and twenty-first centuries. Each word might be read as alluding to, even standing for, larger debates taking place among contemporary Scholars of literature: the development of literary cultures and the formation of literary Canons, conceptions of authorship and literary identity, and notions of creativity and Literary genius.

In recent years, scholars exploring these issues have sought guidance from theoretical and critical approaches inspired by the notion of intertextuality. In general, such approaches privilege modes of critical and scholarly inquiry that locate literary works within particular literary and discursive contexts. Such studies examine issues such as textual meaning and literary aesthetics in the light of these contexts with an eye to explicating the aesthetic significance of works of literature.

In many ways, the extensive corpus of literary criticism that concerns the Persian poetry of Mirza Ghalib fits squarely within this broader intellectual discourse. Indeed, ever since Urdu critic Altaf Husain Hali published his study of Ghalib's life and poetry, *Yadgar-e Ghalib* in 1897, critics and scholars have discussed Ghalib's Persian poetry in terms of its relation to classical Persian literature. But unfortunately, the majority of this scholarly discourse has been framed by the concerns of literary historiography. Heavily influenced by the nationalist proclivities of this tradition, scholars and literary critics have focused on aspects of Ghalib's Persian poetry that allow that the poetry be assimilated into preexisting nationalist narratives.

Ghalib's prose is exceedingly difficult, and translating it is a real challenge.

In less metaphorical terms, Ghalib not only notes the importance of his forerunners, he affords them a kind of poetic agency, and the reader is left to make sense of the relationship of these "aesthetics of guidance" to Ghalib's

Persian verse. In the *ghazals* that precede this text, for example, in the couplet with which this thesis began—Ghalib alludes again and again to the names and poems of these and other canonical poets of the Persian tradition.

Ghalib confirms the importance of following in the footsteps of others in his Urdu and Persian letters. Therein, Ghalib frequently enters into debates concerning issues of warrant or sanction, the forerunners, and *tatabbu' i.e.* emulation.

Critics writing in the biographical mode often invoke these *tazmins* in general discussions of Ghalib's deep respect for, and/or stylistic and psychological debt to, the work of his forerunners. But it is more interesting to ask about the aesthetic significance and literary function of the *tazmins* that we find in Ghalib's Persian *ghazals*. That is, aesthetically, what is communicated by a *tazmin*, and how does a particular *tazmin* contribute to the meaning and aesthetic experience of the *ghazal* in which it is found? One answer to this question is that Ghalib's *tazmins* function as intertextual allusions. They direct our attention towards the *ghazal* of the forebear whose line has been quoted. Naturally, onceour attention has been drawn to that *ghazal*, we ought to ask why Ghalib has drawn our attention towards it.

It is disappointing that many literary historians' debates concerning Ghalib's verse and its position in Persian literary history have largely focused on the notions of style, national identity, and literary influence, broadly conceived, found in this passage. I say disappointing because the passage also lends itself to a slightly different reading. Notice that, rather than grouping poets exclusively according to stylistic characteristics, Ghalib links together poets' names based on whose style of poetry those poets have engaged and improved upon. This emphasis on engagement, as opposed to formal qualities, speaks to the importance of the role that poets' actively engaging particular forebears' styles played in a poet's forming his or her literary identity.

The brief foregoing discussion of intertextual motifs in Persianate poetry suggests the terms in which a scholarly discussion of literary style and literary history might be grounded.

The work of literary criticism that continues to exert the most influence on modern critical discourse concerning Ghalib's Persian *ghazal* poetry is Altaf Husain Hali's *Yadgar-i Ghalib* (1897). Since its publication, critics writing in English and Urdu have challenged, expanded upon, and emulated the modes of exegesis that Hali models in this important text. Of particular importance to a study of Ghalib *vis-à-vis* his place in the Persian *ghazal* tradition is Hali's discussion of two of Ghalib's *ghazals* that is found towards the end of the book.

Hali analyzes two of Ghalib's *ghazals*, setting each of Ghalib's *ghazals* against a model *ghazal* composed by one of Ghalib's forerunners (Nazi:i or Zuhuri), the model *ghazal* sharing Ghalib's ghazal's *zamiin*. Hali takes apart Ghalib's poems, matching each couplet of Ghalib's *ghazal* with a couplet of the model ghazal based on both couplets' sharing a rhyme word, or based on both couplets having, according to Hali, a similar theme or mood. Hali maintains the order of the couplets as they appear in the model *ghazal*.

Critics writing about Persianate literature in general, and about Ghalib's verse in particular, commonly employ this trope-centered mode of criticism as they formulate arguments concerning genre, style, meaning, and literary influence. Indeed, critic Shamsur Rahman Faruqi and historian Annemarie Schimmel prefer this *mazmuun* (theme)-centered method for discussing notions of literary influence, literary culture, and literary history. But as the foregoing discussion demonstrates, this method can be misleading, as on paper it often gives one the false impression that the poets whose work is being examined were engaging one another's couplets in a kind of intertextual and tropological dialogue.

In his important work on intertextuality in Latin poetry, scholar and theorist Stephen Hinds reminds us that tropes do not demand "interpretation in relation

to a specific model or models."30 In his discussion, Hinds refers to the work of critic Charles Martindale, who calls for a clear distinction to be drawn between poets' allusions to particular models, and poets' adaptations of conventional *topoi*. I believe that what Hinds and Martindale mean is that literary tropes are part of what might be called "the generic background", and that a trope or leitmotif's presence in two poems is not sufficient grounds for claiming, as so many scholars of Persianate literature do, that one of the authors had read, or is alluding to, the other's poem. This theoretical distinction is crucial to the scholarly study of intertextual aesthetics in Persianate literature. Poets are wont to involve a limited number of leitmotifs, images and *topoi* in order to foreground the manner in which they make creative use of those motifs, images, and *topoi*, particularly in poetry that is baroque or mannerist. But the presence of similar images, tropes, and themes in the works of several poets cannot be sufficient grounds for claiming intertextual engagement. In Hinds' terminology, the scholar ought to distinguish between the (intertextual) "model" and the (generic) "code".

In fact, the intimate relationship to God took many ironic forms. As he lived next to a mosque, he said he was God's neighbor. His love affair with God was the occasion of many poems of unrequited love, of the cruel mistress. Such an erotic connection to the divine may seem alien to Western minds, but Ghalib was not alone in this personal relationship; he merely took it to its height.

Most of the translated poems, both from Urdu and Persian, appear in print for the first time. The ghazal was Ghalib's favourite means of expression. Translating these poems with their many layers of meaning into English must be one of the greatest literary challenges.

Ralph Russell has not only edited this Mirza Ghalib compendium, but he has also written most of it himself. Throughout his labours - which lasted for over 40 years - he had the invaluable help of the scholar Khurshidul Islam. The result

is an entertaining and detailed portrait of Ghalib and the literary culture and society which he belonged to and a reminder of his contemporary relevance.

Russell almost achieves the impossible. He pays great attention not only to meaning but also to metre and uses rhyme reminiscent of the original. It would have been better if the Urdu poems had been included. The readers could have savoured the skill of the translator and the genius of the poet.

The poetry leaves no doubt of the fact that Ghalib's grasp of the universal human condition and his humour and sensitivity in the face of suffering justify his acclaim today, as does his conviction of the oneness of humanity. He writes, "I hold mankind to be my kin and look upon all men - Muslim, Hindu, Christian - as my brothers, no matter what others think." As he concludes a letter, "Bow down your head and ask for God's forgiveness/ Where'er you do so, there His threshold is."

A Comparative Study of the Ghazal translations of Mirza Asadullah Khan Ghalib

Ghazal 1: *"hai baske har ik un ke ishaare mein nishaan aur"*

Translated by Andrew McCord

In her every gesture is a sign of some other thing,

As in her love transpires doubts of some other thing.

Lord, she has not and will not understand me talking.

Give her another heart or give me some other language.

Are those brows what propel that fetching gaze?

An arrow is fixed, but perhaps there is some other bow.

When you are in the city, what grief is there to us?

If we can make it to market, we can buy some other life.

Indeed we were dab hands breaking graven images,

But as we last, our way is blocked by some other stone.

Heart's-blood boils and I would spill it completely

If to scatter the pure blood I had some many other eyes.

I die at that sound, my head would fly away from me,

But let me hear her tell my scourge, "Try some other blows."

People are fooled that a world-burning sun rises

Each day as I air out some other hidden wound.

I would live a bit, if I gave not my heart to you

If I die not, I would cry out here some other days.

A stream or a scream wells up when it finds no way.

If my nature is blocked, I find some other fluency.

There are other masters of eloquence in this world,

But it is said that Ghalib's style is some other thing.

The same ghazal of Ghalib i.e., *'hai baske har ik un ke ishaare men nishaan aur'*. has been translated by *Mustansir Dalvi*. This translation is more prosaic than poetic both in language and rhyme scheme. In fact, Andrew McCord has used semi-rhyming lines. In other words, his rendering is poetically rich and the metre is also long while *Mustansir Dalvi's* translation is short-rhymed and the presentation is not effective:

Within every gesture

she secretes undertones.

Her love is eloquent, yet

once spoken, raises suspicion.

She has not and will not
even consent to hear me out;
give her more heart, O Lord,
even if you grant me no more voice.

Her reticence is enhanced
in every lowered glance.
The arrows are all in place
but her bow is elsewhere.

As long as you remain in town
I have not a care, for should
sorrows weigh heavily upon me
I will buy new life from the bazaar.

You may have deftness
in the art of breaking idols,
but look, I too remain resolute
a stone that crosses your path.

My heart is rent and gushes blood
and I would weep aloud myself,
if only there lay scattered more
blood-rent eyes to witness my grief.

I would be ready to lose my head
at the mere sound of her voice;
yet as the executioner raises his blade
she screams Yes! Yes, she cries: 'More!'

Rising daily, this world-warming sun
is a delusion everyone believes,
but I, for one, can break each day
afresh with a veil'd wound on display.

I could have spent some time in peace
had I not already given my heart to you;
I could have cried and lamented more
had I not already given up the ghost.

On not finding the easiest path
river waters rise to a deluge.
My own spirit, when obstructed
finds release somewhere else.

There may be more, even better
wordsmiths in this world, butthey say that Ghalib's felicity
is quite unmatched, anywhere.

Ghazal 2

The following ghazal of Ghalib was translated by Urduwallahs:

O innocent heart, what has happened to you..
What is the medicine for this ache?

I hope for love from her,
who doesn't know the meaning of love..

I can give my life for you,
though I don't know what is a prayer..

I agree that Ghalib is nothing,
But what is wrong if you get him for free.

The same ghazal has been translated by PoetsArchive.com is

O innocent heart, what happened to you
what is the cure for this pain, after all?

I hope for faith from one
who doesn't know what it means to be faithful

I am anxious and eager, he is cold and displeased
Oh God, what is this mystery?

I too have a tongue in my mouth (I too have an opinion)
If only I was I asked my intention

If there is no one except you in my world
Then why this ruckus, what is this world, O God?

What are these beautiful angelic-faced women like?
What are all the airs and graces about?

Why do these fragrant curls exist? (referring to a woman's tresses)
What is the meaning of the glance of your eyes lined with kohl?

Where has this beautiful greenery and nature come from?
What is this cloud and the wind?

I am willing to sacrifice my life for you
I do not know what else is prayer?

Yes, do good, and good will come to you
what, but this does the dervish say?

I agree that 'Ghalib' is 'nothing',
But what harm does it do, if you get him for 'nothing'?

Ghazal 3

Even the simplest of Ghalib's ghazals carries undertones that can be hard to express in translation. Take one of his more straightforward sets, which has been translated variously as:

If the eye doesn't see the whole Tigris in one drop of its water,
Then it's a child eye merely, and not the inner eye.

*

If one cannot see the river in a drop, or the whole in a part
It would make for a game of boys, not a discerning eye.

*

If the Tigris does not show in a drop—the total in a factor–
All this was child's play, nothing to do with being visionary.

*

Whoever can't see the whole in every part plays at blind man's buff;
A wise man tastes the entire Tigris in every sip.

Ghazal 4

Against whose playful writing are the words complainants?
Made of paper is the attire of the countenance of every image.

Inquire not of my forebearance to the incessant hammering in the loneliness.
Turning night into day is like unearthing a channel of milk.

Worth seeing is the spirit of my uncontrollable desire,
Causing the edge of the sword to unfurl from its sheath.

No matter how awareness spreads its nets of hearing,
The meaning is the nonexistent bird in the style of my expression.

Whereas, even in bondage, there is fire under my feet, Ghalib,
The chains that bind me are merely curls of singed hair.

To know the thematic and semantic values of the following ghazal, we need to know the meaning of each couplet; only then, we can evaluate the quality of translation.

Evaluation of the translation

Lines 1 and 2

The poet says this written complaint, against whose mischief of writing/ painting is it against? Every face in this painting wears a dress of paper. A bit of history before we understand this seemingly meaningless couplet. In old Persia a complainant would enter the courts of kings wearing clothing made of paper in order to display their humility and abjectness. Ghalib cleverly employing this scheme says against whose mischief and fickleness is this written complaint directed? Who wronged? For every face in this painting is made of paper (i.e. they are in despair) The picture here being that of the Universe and the mischief doer being the God. The question asked being whose mischief was this to create such a painting where each character is suffering and helpless. All faces appear helpless pleading in front of God. The poet asks Why was Universe such created? Why are we made so helpless? The questioning in the first line and the realization in the second is the beauty of this verse.

Lines 3 and 4

The poet says ask me not of the hard and difficult work that life is excavating through this hardness of solitude. To turn this lonely evening into the morning is like creating a river of milk (an impossible task). Ghalib says living life solitary is like digging slowly and laboriously through the hard and unyielding rock. It makes the whole existence toilsome and punishing. And to pass the night alone waiting for the next day is like making a river of milk. The passing of night (separated from my beloved) is no less taxing than that impossible task.

Lines 5 and 6

The poet says you should have seen the passion of the uncontrollable desire. The breath of the sword is beyond the chest of the sword. This is such a brilliant play on words. Here the breath is used to describe the edge of the sword. Ghalib says that see the rage of the irrepressible fervor and zeal. It like as if the rage has filled the sword with emotion and fury so much that the sword was now outside its sheath. The breath is literally tearing out of the chest chaining it in midst of this uncontrollable rage. Totally awesome!

Line 7 and 8

The poet says that let knowledge spread its trap of conversation that way it wants to. The meaning of my universe of discourse is like a angha bird. Angha or simurgh (in persian literature) is a mythical bird that is appears as a peacock with the head of a dog and the claws of a lion.(wikipedia) In short it is difficult to conjecture what exactly is it or even if it exists? Ghalib says the let the net of intelligence spread its reach where ever it wants through the conversation. Lets my knowledge (through talking) cast its net far/wide and anyway it wants. The intention of my domain of discussion is like a angha bird. What I discourse is hard to comprehend or there maybe no meaning or truth in it. Here angha is a metaphor of something which is elusive to make sense and grasp.

Line 9 and 10

The poet says I am as much Ghalib, the one who even in captivity, has fire beneath his feet. The rings of my chain looks like (curls) of hair burning. Ghalib in his fascinating imagery says even though he is imprisoned, he still has fire under his feet. He is burning restless in his legs. Even the shackles on the legs can not calm him. They chains appear like hairs that have caught fire (and subsequently curled). The ring of the chains on his legs evokes images of hairs being on fire. The coils of burnt hair are so soft and airy that they do not concern me (bother

me), same are these shackles that bound me. I am not bothered by them. To me they are like coils of burnt hair, soft and un-hampering.

Ghazal 5

This ghazal which has been translated by *Mansurul Hoda*

It was never in my fate to meet my beloved.
Even if more years of life were to me allocated,
I would have been still awaiting the prize cherished.

If you think that I had been living on your promise, it is a lie.
For, if I had faith in you, would not of joy I would die.

Woe betides, my friendship that the friends
give pious advice and sermons they deliver.
I need someone on whose shoulders could I weep,
who could allay my grief and my fears.
Whom should I tell that the night of sorrow is full of pangs.
I would not have resented the death, if it comes only once.

Disgraced, as I was after my death,
why didn't I drown in a river or sea.
Neither, there would have been a funeral,
nor tomb erected for me.

The marvels of ethical problems and your statements
full of meanings.
I would have counted you, "Ghalib" amongst dearest friends of God;
if only, you had not been a lover of drinks.

This is the translation of one of Ghalib's ghazals by *Mansurul Hoda*, author of the Urdu book *"Dusra Rookh."* He is one of the scholars of Ghalib poetry. He

has translated many Ghalib ghazals and also published many articles on different Urdu poets and their poetry.

There are many versions of this song, but I liked the rendition by Habeeb Wali Muhammad the most!

To meet you in this lifetime was never in my fate,
If granted more years, would have spent those in this wait.

A life lived on your promise, would have been but a charade,
Would I not have died of happiness, had there been of hope, but a trace.

Had some one inquired of my heart, of your drawn dart,
My heart would have felt no pain, even if your arrow pierced it hard.

With no participant in my joy and grievance, I spend my evenings in silence,
I do not dread death, had it, but come, all at once.
Disgraced as I shall be in death, why not I drown in the sea?
Fated, as I am to not have a funeral, nor a tomb erected for me.

These lofty pronouncements and these confessions O Ghalib,
Could have conferred upon you sainthood, had wine not crossed your lip.

Another version of translation is by *Gautam Nadakarni*

It was not in my fate that I should meet my lover
If I had continued living, the same anticipation would have existed

That I am living because of your promise, then know this to be untrue
I would not have died so happily, if I had any faith in you

If somebody asks my heart about your half drawn arrow
Where would this prick (or sting) come from, if it (the arrow) had crossed my heart

What kind of friendship is this that my friends have become strangers
Someone would have been healers, someone would be confidantes

Why have I died so notorious, why did I not drown in the river
Never would my funeral (coffin) have been lifted, never would there have been a tomb

* * *

Ravi Kopra 's translation is as follows

It wasn't my destiny, else with my beloved I'd have been
Were I to live longer, still waiting for her, I'd have been
That I've been living because of you, forget this. This isn't true
If I had faith in you, dead in happiness long ago I'd have been

Let someone ask my heart about your half-drawn arrow
Had it pierced my heart, no stinging in it would have been

What's this friendship that my friends have become strangers?
I wish some as healers others as confidantes would have been

I was disgraced on death. Why didn't I drown myself in a river?
Neither a funeral-procession nor a tomb there would have been

Conclusion

Coming to the conclusion, translation can play a number of roles such as a 'unifying' or constructing new words but also, most crucially, as a source of knowledge about foreign cultures which are lesser known. Thus, translation is

not merely a linguistic process, but can also make a political and social impact. Moreover, translation can act as a 'bridge' between the Source and Target Languages. The translation of this language allows us to open the doors to an unknown cultural and linguistic world. It also introduces us to a rich developing world. In one of his verses Ghalib said about himself that he was "Collyrium of men's eyes".

In the concluding stanza of his last ghazal translated here, Mirza Ghalib sets a tantalising task for his readers: "*adae khas se Ghalib hua hai nuktah sara/salae am hai yaran-e nuktah dan ke liye*". Having planted subtleties galore in the sprawling harvest of his verse, he now dares his exegetes, 'connoisseurs of subtleties', as he calls them, to unravel his meanings. So the egg-heads have kept busy offering explications, commentaries and, of course, new translations of the work of one of the most allusive and enigmatic poets of all times. The fact that newer and more audacious interpretations hardly ever exhaust Ghalib's densely layered poetry speaks of the inability of the critical and exegetical labours in accounting for the uniqueness (*adae khas*) of great literature.

One of the major hurdles in translating Ghalib is to render his highly resonant language into a medium that as well as retaining the suggestiveness of the original offers an equally suggestive but readable text in another language. Ghalib's Urdu is a resource, which not only embodies his personal thoughts and feelings, but also reprises a whole tradition of Persian/Urdu literature with its specific myths and poetic conventions. The metaphoric weightiness of the *ghazals* clamours for elaborate elucidation that a run-of-the-mill translation never manages to address. It is here that Dr Niazi's translation scores over other recent efforts.

To give an example: a recent translation renders the pregnant line '*mudda'a unqa hai apne alame taqrir ka*' as 'phoenix-like purport'. This is not a plausible translation, much less a creative one. Niazi explains the significance of the mythic

bird *unqa* and makes his rendering accessible to the reader. Through his notes we can also look at the deeper significance of the allusion. There are numerous instances in the text where Ghalib's implicit meanings are suggested by cross-references to the prosodic forms of Persian poetry, which influenced the poet. Niazi's scholarly skills, displayed in a substantial glossary as well as an extended afterward on the themes of the poet, contribute to the accessibility of the poems for both the general reader who is not familiar with the original, and a scholarly analytical one who looks for more than a mere literal rendering.

To one interested in placing Ghalib in the context of world literature, these sonnets recall the metaphysical poetry of John Donne and Holderlin. There is here the same composite of levity and seriousness, the same alteration of moods from the buoyant to the gloomy and the same exaltation of romantic earthly love to a mystical pedestal — that marks Donne's work. When Ghalib writes, '*rahe na jan to quatil ko khunbaha dije/kate zaban to kharjar ko marhaba kije*', we at once recall Donne's love plaints and his witty ways of dealing with them. Similarly, as Ghalib indulges his paradoxes ('*milna tera agar nahin asan to sahal hai/dushvar to yahi hai ki dushvar bhi nahin*'), we think of Holderlin's instinct to load deceptions behind seemingly innocuous words, setting the reader on a critical-exegetical trail. Even when he speaks through his immediate Persian-Urdu inheritance, his universalism never fails to shine through.

Ghalib is a difficult poet in that he constantly invokes connections with some of the more intractable aspects of living and thinking. His difficulty usually borders on the abstruse, as in '*dil-o-mizghan ka jo muquaddma tha/aj phir us ki rubakari hai*'. Dr Niazi's translations and succinct explications, far from making the abstruse commonplace, succeed in guiding the discerning reader through the intricacies of the poet's themes and techniques. And that is no mean achievement.

Translations of Faiz Ahmed Faiz

'Faiz' is the name of voice of humanity's yearning for freedom. It is the name of the voice raised by people so that they may fully determine their own destiny and truly realise their potential. It is the name of voice that pierces the darkness of oppression and illuminates minds. It is the name of the voice that provokes the weak into rebellion... the voice that startles people from their slumber. '*Faiz*' is the name of not just a poet! He is an institution in himself.

Translations of the poetic works of Faiz Ahmad Faiz

Faiz is the most influential poet of the progressive writers. He has left an indelible impact of his ideology on the young generation. Many have attempted to translate Faiz Ahmed, including. A list of translators includes many who are poets in their own right. Most prominent among these is Agha Shahid Ali, Khushwant Singh, and Vikram Seth. Apart from writing fiction, Khushwant Singh is a prolific translator of Punjabi texts. Vikram Seth, a world renowned novelist also known for his travelogues, is a polyglot and has translated several poets from many languages such as Urdu and Chinese.

Faiz's poems guided and inspired generations of revolutionary and progressive activists of South Asian sub-continent. Being a political activist, these poems are essentially to inspire people to challenge the religiously orthodox.. The poems of Faiz have guided and inspired generations of revolutionary and progressive activists of South Asian sub-continent. Being a political activist, these poems are essentially to inspire people to challenge religious orthodoxy and feudal and neo-colonial systems. His poetry is appealing to all the oppressed sections of society and has helped to create a culture of resistance.

How shall I put this? This relationship that you and I share
Nowhere has it been inscribed in the language of devotion.

Pleasures of meeting, ache of separation are much marked upon
but nowhere has our state found any mention.
This love of ours holds close both severance and union,
for months and years this pain has been our companion
Keeping a love so rare, concealed without a trace...
ages have passed since the last embrace...

This poem is from the last anthology *Ghubar-e-Ayyam* by Faiz Ahmed Faiz. See this excellent post by Dr. Mirza to know more about the disposition of last poems of the great poet. Also, probably you'd find it interesting to compare my translation of this poem with one by Rukhsana Ahmed. I have been working on this translation for many months... I kept coming back to it again and again but was not satisfied with they way it sounded. Then today I decided that I cannot do better than this and to publish it. Then I looked for and read Rukhsana Ahmed's translation. It sounds very good and I must say that I'm quite intrigued and surprised by the difference in our interpretations!

Translation by Rukhsana Ahmed

Of our relationship, what should I say?
In the language of love nowhere is it inscribed.
Much has been written of love's joys and pains
But my state of mind has never been described.
This love, where absence and presence entwine,
This pain, an old friend, which since years is mine,
A love that I've concealed from all and so apart,
An age has gone since I pressed it to my heart.

In this post I present to you several translations of a very simple and beautiful quatrain of Faiz.

Khushwant Singh's translation

At night your lost memory stole into my mind
As spring silently appears in the wilderness;
As in desert wastes morning breeze begins to blow
As in one sick beyond hope, hope begins to grow...

Vikram Seth's translation

Last night your faded memory came to me
As in the wilderness spring comes quietly,
As, slowly, in the desert, moves the breeze,
As, to a sick man, without cause, comes peace.

Agha Shahid Ali's translation

At night my lost memory of you returned
and I was like the empty field where springtime,
without being noticed, is bringing flowers;
I was like the desert over which
the breeze moves gently, with great care;
I was like the dying patient
who, for no reason, smiles.

Sarvat Rahman's translation

Last night, your long-lost memory came back to me as though
Spring stealthily should come to a forsaken wilderness
A gentle breeze its fragrance over burning deserts blow
Or, all at once be soothed somehow the sick soul's distress.

The above five translations are different in nature and approach to the text. In my opinion, the above translations can be expressed in the following way too:

The night your long-lost memory I recalled
and felt as though spring arrived in a desolate place
It felt like gentle morn breeze in a desert
As if without a reason the ailing received solace.

I like Vikram Seth's translation the best. It is the truest to the original literally and still manages to retain a certain 'Faiz-like' quality to the way it sounds. Agha Shahid's translation is too laboured and wordy. It makes me think that probably his intended readers are western people who, he might have thought, would not get the South Asian idioms. Sarvat Hussain's translation is a bit awkward in reading so offers little joy and Khushwant Singh's reading of Faiz seem to me as if his focus is a little different than Faiz. When I read the qat'a, it seems to me that Faiz is describing *the effect* of this long lost memory presenting itself. Khushwant Singh seems to describing *the mode of arrival* of the memory.

'Faiz' is a name of the aural experience that is at once full of sensuous beauty and excruciating reality. It is the name of the artifice that turns words into images. It is the name of the subtle sorcery that stirs extraordinary ardour in ordinary hearts. It is the name of the beacon of hope that inspires weary travellers to plod on.

'Faiz' is the name of voice of humanity's yearning for freedom. It is the name of the voice raised by people so that they may fully determine their own destiny and truly realise their potential. It is the name of voice that pierces the darkness of oppression and illuminates minds. It is the name of the voice that provokes the weak into rebellion... the voice that startles people from their slumber. 'Faiz' is the name of not just a poet!

The above three translations of the text are different in their approach to the text. In my opinion the above translations can be expressed in the following way too.

The translations of "Mujhse Pehlisi Mohabbat' is plenty. All the translators have used their vocabulary and diction, depending on their linguistic experience. The following translation is simple and without any kind of ambiguity:

Do not ask me...

Do not ask me, my love, for the old love
I had thought life is aglow with your presence
The sorrows of the world negligible when compared with agony of your love
From your face, the spring gets its permanence in creation
What else does the world have if not your eyes?
If I get you the fate will submit to me
It would not really but I wished it merely
There are sorrows other than those of love in the world
There are joys other than those of a union with you
Dreadful dark spells of countless centuries
Woven in silk, satin and brocade
Bodies on sale here and there in streets, markets
Smeared of ashes, drenched in blood
Bodies right our of ovens of diseases
Pus oozing out of rotting wounds
One cannot help but turn to look that ways too
One cannot help it even though your beauty is still heart-warming
There are sorrows other than those of love in the world
There are joys other than those of a union with you
Do not ask me, my love, for the old love

The devotees of Urdu literature have reason to celebrate. One of the greatest Urdu poets of the twentieth century has finally acquired a literary biography worthy of his status. Ludmila Ffasilieva has written a rich account of the life and work of Faiz in which both are firmly located in the times in which he lived. This is not just a fine biography, but also a nuanced presentation of his oeuvre and it comes not in one but two Versions. First published as a monograph in Russian, the Urdu translation, done in part by the author herself, incorporates enough changes to makeit distinct. Urdu literary culture does not have a strong tradition of biography.But there is no dearth of criticism, very few literary lives have been subjugated to academic rigour and written about beyond the traditions of the *takira*. Our sense of the work of our literary giants is, therefore, quite innocent of the context in which it was created. If that is a problem in general, it is especially acute for the politically engaged Intellectuals who figure so prominently in our literary pantheon.

Faiz was a citizen of his world and his work was very much rooted in the struggles of that world. His work took him all over the world and much was written by and about him.

The Rebel's Silhouette is a collection of poems by Faiz Ahmed Faiz, one of the most famous Urdu poets, translated by Agha Shahid Ali, many of them written while Mr. Faiz was in prison.

The word "Beloved" is often used in poetry and ghazals to refer to either a lover or to God. What the brilliant Mr. Faiz does (*translated by Mr. Ali*) is woven in the idea of revolution— the Rebel becomes another incarnation of the Beloved.

What comes of it is a series of beautiful lamentations about the treacheries of love and war, and the desolations ensuing.

"Each road,

each street seems viciously trapped, a prisoner

with no milestone, no destination,

and no occasion for fidelity." -The City from Here

Mr. Ali writes a fascinating introduction about translation, first languages versus mother tongues. He distinguishes these, and what poetry and song mean to each other, and to art and civilisation.

For his translations, he chooses a free form structure in English but there is yet rhythm and rhyme in every stanza, and so much beauty:

"And be careful, they said, take care of the heart.

It still has to break

open into a thousand different wounds.

It still has to know knife after knife after knife."

- Wash the Blood off Your Feet.

Faiz's tone is introspective along the conventions of *ghazal*, the favorite form of traditional Urdu poetry. But Faiz also expresses feelings of other political prisoners when he writes in "Solitary Confinement":

"I make a toast to my friends everywhere,

here in my homeland and scross the world:

Let us drink, my dear ones, to human beauty,

to the loveliness of earth."'

Through his own suffering, he senses the plight and suffering of others:

"What if I'm unhappy?

The whole world is unhappy;

this pain isn't just yours or mine,

this is our heritage, my dear."

Fredric Jameson has argued in his essay **'Third World Literature in the Era of Mulatrinational Capitalism'** that "the story of the private individual destiny is always an allegory of the embattled situation of the public third-world culture and society". In one of his prison poems Faiz paralles his own fate with the authoritarian system outside the prison, from 'If You Look at the City from Here':

"If you look at the city from here
there is no one fully in control of his senses.
Every young man bears the brand of a criminal,
every young woman the emblem of a slave."

A supporter of the Palestinian cause, he dedicated *Meray Dil, Meray Musafir* (1980) to Yasser Arafat. In spite of his Marxist beliefs, Faiz did not burden his poems with ideological rhetoric. He fused classic traditional forms with new symbols derived from Western political ideas. However, in an interview Faiz has criticized the view that a poet "should always present some kind of philosophical, political or some other sort of thesis..." Like Muhammad Iqbal, he reinterpreted the most important theme in the Urdu *ghazal*, the theme of love. The word *ghazal* comes from Arabic and has been translated as "to talk with women" or "to talk of women."

Faiz often addressed his poem to his "beloved," which can be interpreted as his muse, his country, or his concept of beauty or social change, referring to the poem 'Don't ask me now ..':

"Your beauty still delights me, but what can I do?
The world knows how to deal out pain, apart from passion,
and manna for the heart, beyond realm of love.
don't ask from me, Beloved, love like that one long ago."

The traditional beloved of *ghazal* cannot offer an answer to human suffering and social problems:

"Bitter threads began to unravel before me
as I went into alleys and in open markets
saw bodies plastered with ash, bathed in blood.
I saw them sold and bought again and again.
This too deserves my attention."

The purpose of the comparative study of *Faiz* and *Stephen Gill* is not to lower or excel one poet over the other because every flower has its own uniqueness. Considering this fact and also that comparisons may not be easy and tasteful for everyone this evaluation is directed to dissect similarities and dissimilarities for a better understanding and enjoyment of Faiz Ahmed Faiz and Stephen Gill.

Faiz is a poet of beauty and love. These elements are evident not only in his diction but also in the subject matter of his poetry. He is also remembered as a poet of revolution. Dictionaries explain that a revolution refers to change in the political system through force. That is the credo of the Marxists and Faiz Ahmed Faiz was a Marxist. He was imprisoned because of his involvement in a plot to overthrow the government of Zia-ul-Haq through a military coupe. Faiz is also referred to as a poet of the masses, although the fact is that only a handful of his poems about love and beauty are understandable by the masses. These handful of poems have been sung by famous singers who can be credited for bringing him popularity among the common people.

On the other hand, Stephen Gill writes to bring peace through peaceful means. He is a poet of universal peace, love and human rights. He "urges abolition of racial, religious, political and economic prejudices and seeks equal opportunities and privileges for men and women, adoption of a world code of human rights

and responsibilities, and creation of a world federal government to heal the dissensions that divide people. He knows religious fanaticism and hatred are a world-devouring fire." He does all this in a poetry that is graceful and easy to understand.

Since the day Faiz appeared on India's literary scene, some people had been complaining that though Faiz wrote for the common man his diction was beyond the comprehension of the people he wrote for, barring of course poems like Bol keh lub azaad hain tairay or soach. Whenever Faiz was encountered with this question, he would concede that this had been a weakness in his Urdu poetry.

In an introduction to Faiz's collection of poetry, Zindaan Naama, i.e., Prison Diary, Major Ishaq wrote:

'Faiz's poetry has the spirit and emotions of a man of heart. Within it beats the heart of the nation but I don't know why the warmth of the sweat and the blood of a worker are not present in it in the required proportion. He remembers the roses and the jasmines with great affection but he does not describe the plight of the one who produces them with great toil and has full right to benefit from their beauty, fragrance and colours. His poetry has yet to come out of drawing rooms, schools and colleges and to spread to the streets, roads, fields and factories.

However, this hope is not expressed vividly in the poetry of Faiz as it is expressed in the poetry of Stephen Gill. "Stephen Gill is a Radical Optimist always seeing the best side of every situation, always expecting the future to be better than the past but eager and willing to do all in his power to help bring this about" Talking of hope in Gill's poetry, Dr. Frank Tierney, former head of the department of English Literature of the University of Ottawa, points out:

Faiz Ahmad Faiz's poetry has been translated into many languages, including English and Russian. A Balochi poet, Mir Gul Khan Nasir, who was also a friend

of Faiz Ahmad Faiz, translated his book *Sar-e-Wadi-e-Seena* into Balochi with the title *Seenai Keechag aa*. Gul Khan's translation was written while he was in jail during Zulfiqar Ali Bhutto's regime for opposing the government's policies. It was only published in 1980, after Zia-ul-Haq toppled Bhutto's government and freed all the political prisoners of his (Bhutto's) regime. Victor Kiernan, British Marxist historian translated Faiz Ahmed Faiz's works into English, and several other translations of whole or part of his work into English have also been made by others; a transliteration in Punjabi was made by Mohinder Singh.

Faiz Ahmad Faiz, himself, also translated works of notable poets from other languages into Urdu. In his book "Sar-i Waadi-i Seena" there are translations of the famous poet of Dagestan, Rasul Gamzatov. "Deewa", a Balochi poem by Mir Gul Khan Nasir, was also translated into Urdu by Faiz.

But by his own estimation, Ali's translations of Faiz's *ghazals* are unsatisfying. He chides himself for taking too many liberties with structure in order to clarify meaning, sacrificing a *ghazal's* signature reticence, ellipsis, and abbreviated metaphor to fill gaps of meaning with words. When he realized this, he set himself the task of finding the *ghazal's* proper English language formulae, not by translating from the Urdu masters, but by writing original poems, in English.

Among the poetic voices of South Asia, Faiz stands unchallenged due to his eclectical vision and his modern imagery couched in a modern sensibility. When this book came out, critic Abdul Jabbar wrote:

In Lazard's translation, the heartbeat one feels is that of Faiz himself. Such an achievement is, indeed, rare in translations.

At that time, only the translations by Kiernan was available.

Since then, we have had Agha Shahid Ali's brilliant translations, along with notable work by Shiv Kumar, Mahmood Jamal and others. Nonetheless, the simplicity and directness of Lazard stands these poems well. Partly, that may be because of her direct involvement with Faiz in executing these translations.

This century has given us a few great poets whose stance and influence have altered the consciousness of the world. One of them is Faiz Ahmed Faiz translations:

* Poems by Faiz, 1971, translated by V.G. Kiernan
* The True Subject: Selected Poems of Faiz Ahmed Faiz, 1987 translated by Naomi Lazard)
* Selected poems of Faiz Ahmad Faiz, tr. Shiv K. Kumar, Viking 1994
* The Rebel's Silhouette: Selected Poems, 1995 (rev. ed. trans. by Agha Shahid Ali)
* Poems of Faiz Ahmad Faiz: A Poet of the Third World, 1998 (trans. by Mohammed Zakir, and M.N. Menai)
* 100 poems by Faiz Ahmed Faiz, 1911-1984, 2002 ed. by Sarvat Rahman

Culture And Identity: Selected English Writings of Faiz Ahmad Faiz, 2006

Curiosity about Faiz, actually, should have grown even before the appearance of these translations. In the September 1984 issue of Harper's (two months before Faiz died in Lahore), Edward Said, in his essay "The Mind of Winter: Reflections on Life in Exile," wrote:

> To see a poet in exile-as opposed to reading the poetry of exile - is to see exile's antinomies embodied and endured. Several years ago I spent some time with Faiz Ahmed Faiz, the greatest of contemporary Urdu poets. He had been exiled from his native Pakistan by Zia ul Haq's military regime and had found a welcome of sorts in the ruins of Beirut. His closest friends were Palestinian, but I sensed that although there was an affinity of spirit between them, nothing quite matched - language, poetic convention, life history. Only once, when Eqbal Ahmad, a Pakistani friend and fellow exile, came to Beirut, did Faiz seem to overcome the estrangemenwt ritten all over his face.

The three of them, late one night, sat in a dingy restaurant . . . and Faiz recited poems to us. After a time he and Eqbal stopped translating his verses for my benefit, but it did not matter. For what I watched required no translation: an enactment of homecoming steeped in defiance and loss, as if to say exultantly to Zia, "We are here."

Abdul Jabbar is almost ecstatic that Faiz is being recognized and is rather happy with the translation, but makes a few remarks on textual differences, inevitable in any attempt at translation. One unfortunate aspect of this review is how Jabbar tends to draw in analogies with Coleridge and Yeats. These are quite uncalled for, but go with a colonial tendency to present south asian art in terms of the canons of the west. the references are quite sad, especially since the analogies themselves don't work.

1. "Tera gham hai to ghami dehr ka jhagra kiya hai."

Lazard's translation: The torments of the world meant nothing;
You alone could make me suffer,

This translation is correct but by stretching out Faiz's one succinct line into two lines, it dilutes the line's power. Faiz's one line sounds like this:

The grief you caused left no room in me for world sorrow.

2. "Teri ankhon ke siva dunya main rakha kia hai."

' Lazard's translation: Your eyes were all there was of value anywhere.

This translation misses the metaphoric and idiomatic force of the original, which is something like this:

To me your eyes were the whole world

3. "Aur bhi dukh hain zamanë main mohabbat kë siva."

Lazard's translation: The world knows how to deal out pain apart from Passion.

The structure of Lazard's line is inexact in that it could be mistaken to mean

that the world deals out pain and passion. The Beloved, not the world, is the source of passion that the speaker equates with torment. Passion is pain, perhaps from being unrequited. Literally translated, Faiz is says that *there are other torments in the world besides love.*

4. *"Rahatain aur bhi hain wasl ki rahat ke siva."*

Lazard's translation: and manna for the heart, beyond the realm of love "Realm of love" is not the same as "wasl ki rahat" (fulfillment through consummation of sexual passion). Moreover, Lazard's choice of the Biblical allusion of "manna" is questionable because it gives a religious slant to Faiz' s secular verse. Faiz leaves other sources of Fulfillment unspecified. The speaker knows for certain that consummation of sexual passion would bring fulfillment, but since his passion remains unconsummated, he tries to reduce the pain of his deprivation by comforting himself with the idea of other possible means of finding that deep satisfaction. He doesn't say what those other means are. Literal translation of Faiz' s line would be as follows: there are other means of feeling fulfilled in life than through consummation of sexual passion.

These are minor shortcomings in an otherwise outstanding rendition of this poem of complex beauty. Another truly universal poem is "*The War Cemetery in Leningrad.*" Written in 1976 in Leningrad, it commemorates the grief that has touched all nations. It thus dramatizes the common humanity of all of us. Faiz's very short lines, understated but strongly felt emotion, and a chantlike elegiac note characterize this poem:

Lazard's translation of this poem, despite its faithfulness to the original, creates some problems.

1. The translator has reversed the image of the opening three lines. In Faiz's poem, the sprinkled flowers are like dabs of living blood on the cold and pale gravestones. Lazard has changed the image by making the dabs of blood look

like flowers. In Faiz, however, it is the flowers that remind him of the blood of the dead soldiers. The original simile is the appropriate one because it is flowers, not dabs of blood, that we see in the cemetery. The way those flowers are sprinkled and by associating the visible (flowers) with the invisible and imagined (blood of the buried soldiers), the flowers look like dabs of blood. This simile evokes the violence with which the soldiers' lives raced to their end, leaving the bereaved country like a mother in mourning.

2. In line 5, "the unforgotten dead" doesn't correctly translate "ghafil soné vale." Faiz's words refer to the dead soldiers as "oblivious sleepers" (not the same thing as "unforgotten dead.")
3. Lazard left out the poem's fourth-from-the-last line: "Apne lahu ki tãn ke chãdar" (wrapping themselves in the sheet of their own blood). The sons of the soil are asleep, enveloped in a sheet of blood. This line is necessary for the poem's total impact.
4. The fifth-from-the-last line in Lazard' s translation- "She (i.e., the mother) makes them [i.e., the dead soldiers] all small again "—doesn't exist in the original. It sounds like an unnecessary addition.

The Day Death Comes

Like so many other poets, Faiz toys with the idea of death, imagining the time and manner of his death and seeing in it both magic and agitation of heart. To someone whom emotional turmoil and spiritual anguish have killed many times before, death would appear just like the murderous beloved. Inthat case, after the fever and fret of life, death would come as a relief. However, the reality of death cannot be dismissed with a fanciful simile. Therefore, after raising a song of thankfulness to honeyed lips and mouths (that were perhaps instrumental in bringing about this fatality), Faiz's concluding lines throb with pain. Reaffirming once again the preciousness of life and describing with great subtlety his reluctant yet inevitable meeting with the grim reaper, he regards death as an assassin:

What will it be like, the day death comes?
Perhaps like a vein screaming
with the premonition of pain
under the edge of a knife, while a shadow,
the assassin holding the knife,
Spreads out with a wingspan
From one end of the world to the other,

In translating this poem, Lazard has changed the original sequence of stanzas. Faiz ends his poem with the shadow of death spanning the world-a realistic rendition of the dying person's mental condition. Lazard, however, ends the poem with the speaker's praise of "The meeting of lips the honeyed lips I have known."

This change makes the poem end on a positive note.

Praise

From other poems, numerous lines reveal Lazard's gift of economy, impressive word choice, and striking imagery. Here are just a few of them:

1. The road of memory you have walked so long
   will end a few steps further on
   where it turns on the way to oblivion.
   Neither you nor I exist there.

Here Lazard has captured in four lines the essence of Faiz's first five lines of the poem.

2. When, having drunk from the gash of sunset, darkness comes. . .
   The "gash of sunset" is Lazard's stunning creation to underscore the Vampiric nature of the poem's black night.
3. In bedrooms exhausted by desire
   Someone will roll and unroll his loneliness.

Prevalence of the Passive in Urdu

In the poetry of Faiz this problem is intensified because his language in Urdu is singularly devoid of active verbs. Images and passive constructions abound. A great part of his work has been finding active ways of expressing in English what Faiz has expressed more passively in Urdu, but this sometimes backfires, as in Lazard's changing the passivity of Faiz's poem:

> "A Scene" robs it of its appropriate tone.
>
> The weight of silence crushes doors, walls, windows:
>
> Pain streams down from the sky;
>
> Moonlight tells its malancholy legend
>
> That mingles with the roadside dust.
>
> Bedrooms lie in semi-darkness,
>
> And life's harp strums its worn-out tune
>
> in soft, lamenting notes,

Lazard has changed the original in two ways

1. The original is a fragment-apparently so to match the impressionistic nature of its thought content. Impressions are seldom enclosed in complete thoughts. Lazard has changed Faiz's fragmentary lines into complete sentences, thus taking away the burdened, subdued, muffled tone and the teasing incompleteness of the original.
2. By changing the passivity of the original, moreover, Lazard ends up introducing an inappropriately strident note of action in a poem that is still life portrayal of a nocturnal scene. Faiz's

> "Doors and walls, crushed under the weight of silence"
>
> Becomes, in Lazard's translation,
>
> "The weight of silence crushes doors, walls, windows."

And all incomplete thoughts (impressions) of Faiz become complete sentences in Lazard's translation.

Sir William Jones provides this transcription of the original Persian text at the bottom of the page, bearing his English translation as proof that he is no Psalmanazar, but unlike his contemporary, Nathaniel Brassey Halhed, Jones prefers a less literal translation process. Jones abandons the couplets of the ghazal form in his verse translation.

What excites Jones about Hafiz's work is that it reminds him of the sonnets of Petrarch, and his translation highlights these similarities by emphasizing the role of the cruel, resisting, but beautiful lover.

Jones acknowledges a tradition of mystical Sufi interpretations of the poems of Hafiz, which point beyond the poem's literal meaning and consider the poems as a form of "*meditation* on the divine perfections".

The difference between Jones's translation and other ones is that Jones's version does not contain the Nom de plume i.e. Hafiz. Another aspect is that the beloved's gender is not specified in the original poem. For example, the author of an article on Hafiz in *The Encyclopedia of Religion* translates the opening couplet like this:

> If that Shirazi Turk will take my heart into his hand
>
> I'll give up, for his Indian beauty spot, all Samarkand and Bukhara.

After studying different translations of the same poet of ghazals, we can logically conclude that there have been better translations because of the finer expressions used by translators. Their aim has been clarity and refinement in language, may it be an Indian or a foreign language. Take, for instance, Faiz Ahmad Faiz who represents the Progressive Writers. He was translated into Indian and Foreign languages only because of the ideology the Progressive Writers' Association propounds. We can call it materialism. The following poem of Faiz Ahmad Faiz distinctly focuses on what the progressive writers believe in:

English Translation

Ask me not, my beloved, for our first love

I believed that if I had you, the world would shine eternally

If you were sorrowful, what mattered then the sorrows of the world?

From your beauty poured into the world an eternal spring

beyond your eyes what is there to be seen in this world?

To have you would be to hold fate in my grasp

It was not as such; I fervently desired it to be so

The world knows pains besides those of love

There are joys besides the joys of our love

The dread spell of countless centuries

Draped in silk, satin, and gold brocade

In those streets and bazaars, everywhere bodies are sold

Besmeared with dirt, bathed in blood.

My gaze turns to there: what can I do?

Even now your beauty shines bright: but what can I do?

The world knows pains besides those of love

there are joys besides the joys of our love

ask me not, my beloved, for our first love

When a friend once told Faiz that another friend, and well known economist, was planning to translate Faiz's poetry into English, Faiz just smiled and clucked and said nothing. We insisted that he express an opinion, and eventually succeeded in extracting the kind of gem of wisdom that only comes from a lifetime of learning and patience, "Before you set out to translate poetry from one language to another..." Faiz said, "You should make sure that you know... at least one of the bloody languages"!

I have translated around 50 poems of Faiz in English, for whatever they are worth. I suppose the motive was what it always is with such endeavours: You come upon something which gives you immense pleasure, and there is the irresistible urge to share it with others, and to share it by somehow putting in your own two bits worth. That is why poetry is set to music, and people dance to it; and if they can neither sing nor dance they render it into English. Likewise, it absolves me of a few responsibilities. The first is any responsibility for transitional accuracy. These are not translations for a textbook, and I have admitted the indulgence involved, and so many times if an English phrase appealed to me which did not accurately match the Urdu words, I have used it. Second, it absolves me of any responsibility for the choice of works. It you do not find your own particular favourite among the poems selected by me, too bad!

Coming to the religious aspects of composing and translating ghazals, Sufism is the significant area for which great mystic poets became a byword used by ghazal lovers. Sufi poets were translated with the intention to propagate Sufism in the language which has become global i.e. English. The western world knows the philosophy of Hafiz, Omar Khayyam, Ameer Khusrau and other sufi poets because they have been faithfully translated into English. They know Sufism through these representative poets.

I would like to quote the name of Ameer Khusrao who is a great Sufi poet in India. One of the translations of Khusrao is "Amir Khusrau: Selected Poems by *Paul Smith*".

This is the largest selection of his poems in English with Introduction is on his Life and Times. He has sketched the main features of Khusrau's Poetry and the Forms in which he wrote. The translator has introduced Sufism and its representative Poetry. The correct rhyme-structure has been kept and the meanings of these beautiful, enlightened poems cover 215 pages.

Paul Smith has translated *Hafiz Shirazi* also. The English version of all the ghazals of Hafiz is a great feat and of paramount importance.

Ali Akbar Shapurzman, translator of works into Persian and knower of Hafiz's Divan off by heart. "Smith has probably put together the greatest collection of literary facts and history concerning Hafiz."

The Genre of Ghazal in Kannada

Coming to the Genre of Ghazal in Kannada, Karnataka was not unaware of this lyrical form. After 1950's, this poetic form spread to every nook and cranny through different media like Movies, Audio-Casettes and Ghazal Singers. By this time, the dulcet voices of the Ghazal singers had already pervaded everywhere.

The genre of ghazal in Kannada has been flourishing. People in Karnataka are familiar with this poetic form through 'Filmy Ghazals' in Hindi and Urdu. Men of letters in Karnataka have savoured the aesthetic pleasure of this genre. The growing popularity of this art form has been drawing large gathering throughout the state. Whenever there are Literary Conferences and Symposiums, they conduct Poets' Concerst and Gatherings in which they present ghazals in Kannada also. They call it "Ghazal Ghoshti". At the outset, the term 'Shayari' took the place of the term ghazal. Shayari was misinterpreted as ghazal and ghazal was taken as Love poetry, irrespective of the metrical lengths.

The genesis of Kannada ghazal is North Karnataka in general and Raichur/ Gulbarga in particular because this zone belonged to the Nizam of Hyderabad, where Urdu literary culture was common.

Ghazal Gundamma, a Janapada Award Winner in 2003, who hails from *Raichur*, had been actively touring, mesmerizing people with her Ghazal Gaayaki. The audience raises their eye-brows in awe and wonders when Ghazal Gundamma croons the best ghazal of Behzaad Lucknavi / *Ae jazba-e-dil gar main chaahoon, har cheez muqabil aa jaaye'.*

An MP3-CD entitled "Ghazalgalu" sung by Ghazal Gundamma is available in the market which was released in 2012. The Music Director is A.N. Sadashivappa, with the Label of Lahari Recording. There are 10 Kannada poems (Lyrics by Panchakshari, Kuriguleshwara, Basaveswara) and 11 Urdu Ghazals. They are:

1. Woh Rindi Nahin Hai
2. Dekho Jo Husno
3. Masth Aankhen
4. E jazbaye Dil
5. Jaayegi Jaayegi
6. Guzri Hei
7. Sagar Se Suraie
8. Dil De Diya Hei
9. Lagtha Nahin Hein
10. Masth Shabab Dekhi
11. Aaj Jaane Ki zid na karo

There are very few books available on Ghazal in Kannada. When we observe the titles, a common feature we find is the usage of the word 'Shaayiri', Some examples to quote are:

1. ***"Attyutthama Aykeya Shaayirigalu"***, compiled by M.Dastageer and explanation in Kannada by Suvarnarekhaa Raykara

The chapterization of this book has been made on the basis of Topics, like

1. Sher-o-Shayari
2. Bosonki Bahaar
3. Ishq and so on .....

In every chapter, the Substance of the Urdu couplet is given followed by the original couplet, transliterated in Kannada, along with the name of the poet.....for instance:

The title of the Chapter is: Sher-o Shayiri

1. The Summary of the couplet:

   This is a couplet comes out of a youngster when he looks at a beautiful young girl.

   This goes on chapterwise, referring to different Urdu poets.

2. "Kannada Shaayiri Loka" by H.A. Bhikshaavarthimattha, Head of the Department of English, SJVP College, Harihar.

   This anthology is a collection of small free-verse 314 poems, divided according to the caption, for example:

   I Preethi

   1. Kharay helthaynee

      Preethi

      Maadodandra

      "Maja" maadodalla

      Maja maadorellaa

      Preethi maadangilla

Translation: I tell the truth; love is not fun; those who take it as fun do not love truly.

This compilation covers poetic expressions like the above one.

Another renowned name in the field of Kannada Ghazals is *'Itigi Eeranna'*. Prof. Itigi Eranna is the first person who wrote *'Shayiris in Kannada'*. He was a major force of North Karnataka during Gokak Movement. He has written books for kids, film songs, and was recently awarded by the State Government. He has compiled a book entitled "*Kannada Shayirigalu*", published by Roopantara, Creative People, 1850, 6th A Main, D Block, II Stage, Rajaji Nagar Bangalore. He himself says about "Shaayiri":

Translation: Till today none has written Shayiri in Kannada. But I feel like writing till my last breath.

The credit of bringing Urdu couplets and ghazals in Kannada goes to Prof. Eeranna. He uses the ***Hubli-Dharwar Dialect of Kannada*** while writing poems. This portrays images in the local colour, different from the Urdu culture. His translation of following couplet of Ghalib is faithful:

Ghalib: Ishq ne 'Ghalib'nikamma kar diya
Warna ham bhi aadmi thhay kaam ke

Itigi I:ranna: 'Naanoo bhaala kelaskkebaro manashya idday!
E e preethernodu Nanna yedakoo baradhanga maadidthu!

Translation: Oh, Ghalib! Love has made me good-for-nothing. If not I was also a useful man.

This anthology has Kannada couplets composed by Iranna also. To quote a sample, the following couplet is in the style of Akbar Alahabadi:

Iranna: *Ninna koota naanu bhaala bhaala*
Maathaada be:kantha madidday
Nina makaa no:dida myalay
Naa maatha marathu bittidday.

Translation: I wanted to talk to you very much but after looking at your face I forgot to spell out my mind.

I recall that there is a very small book on *"Urdu Saahityadalli Shaayiri"* (i.e. Poetry in Urdu Literature) *written by Prof. Moorashishillina*, published in 1994, by Prasaaraanga, Karnataka University, Dharwar.

This booklet is an article written on the occasion of a programme of lectures organized at Sunakal Bidari of Ranibennoor Taluk. There seven chapter of this book focus on the origin of Urdu, 'Is Urdu a foreign language?', different genres in Urdu poetry, the role of Wine in poetry, Religious preacher in poetry, nationalism in poetry etc.

It is true that this book does not say anything about the historical background of Urdu poetry neither does it tell the metrical models found in Arabic, Persian and Urdu literatures.

The name which shines like a brilliant star in Kannada poetry is that of ***Shantarasa*** who is the ***Father of Kannada Ghazal Literature*** in the real sense of the term 'Ghazal'..

Shantarasa, the Chaucer of Kannada Literature, says:

'During 1970's and 80's, poets wrote Love Lyrics and published them, calling them Ghazals. It appears that love poetry is ghazal for them. They did not know that whatever is related to life may be the topic of a couplet or ghazal. In addition to that the tradition and the poetic structure of ghazal were alien to them.'

'Shantarasa Hemberalu' (1924-2008) '*Arasa*' being his *Nom de plume*, is the Poineer-poet of ghazal in Kannada. He was born in September 7, 1924 at Hemberalu village in Raichur district. He was the son of a Kannada/Sankrit scholar and Jothishya, Channabasayya Hiremath. He died in Gulbarga on April 13, 2008. He was a seasoned writer.

Shantarasa started his career as a primary school teacher in Hamdard Society of Raichur, where he grew to become the Principal of the PU College till 1981. He was awarded prestigious "Nadoja" by the Kannada University at Hampi and was also honoured with honorary Doctorate by Gulbarga University. He leaves behind his two sons and two daughters: Dr. Devraj and Basava Praphu, his daughters, H.S. Mukthaayakka, a poetess, and Bharati. He served as a president of the Karnataka Sahitya Academy too.

He passed graduation i.e. B.A., through the medium of Urdu which helped him to acquaint himself with the nuances of Urdu literature. Urdu Ghazals were a source of amusement for him. One fine day, a thought struck to him that he

himself should try to compose ghazals in Urdu. Thus he commenced his deep study of the genre of ghazal. The result was that after one year, he was able to create ghazals in Kannada. He used to read them out in the presence of his friends who had a flair for Urdu poetry. As the days rolled by, he became well-versed in composing ghazals in Kannada.

Meanwhile, he translated ghazals from Urdu to Kannada. His zeal and diligence brought him laurels and accolades. He received 'Karnataka Sahitya Academy Award' in 1985 and Kannada University 'Nadoja' award in 2008. He also served as President of Karnataka Sahitya Academy from 1995 to 1998.

Attracted by the Leftist outlook, he established a forum of writers in 1948 and published a literary magazine called "Musuku Thheray," a collection of poems, essays and social commentaries.

He was responsible for organising a children's literary convention on a large scale in Raichur when he was President of Raichur district Kannada Sahitya Parishat. He played a major role in the Gokak Movement as Vice-president of the now defunct Kannada Shakti Kendra.

He himself said that he did not follow the prosodic Metres used in Urdu and Persian. He employed the *Laghu-guru* System of the Kannada language which determines the length of a couplet or a ghazal. I quote an example of one of his couplets:

My turn has come, stop, yours is very far,

Somehow let us speak a few words, whatever may be the style.

"*Arasa*" has tried his hand at every aspect of the ghazal. In his anthology of Ghazals and couplets named "***Ghazal Mattu Bidi Dwipadi***", i.e. Ghazal and Independent Couplets, Ghazal number 17 is a Muraddaf or Ham-radeef Ghazal i.e. it has both Rhyme and Refrain:

Cheluvu aluthide yaako ramisalaaroo illa

Aaya thappida baduka thiddalaaroo illa

In this couplet, the terms 'ramisalaaroo' and 'thiddalaaroo' are Rhyming words; 'illa' is the Refrain. In the following couplet from ghazal number 20, which is a Ghair Muraddaf ghazal i.e. a ghazal in which there is no Refrain but Rhyme:

Nannee angalada hoovindu kannneeru kareyuthide

Bhoothaaya basiraririda ghaathakaraaro thiliyadide

'kareyuthide' and 'thiliyadide' are rhymes.

In the same anthology, ghazal number 37 is an Azad Ghazal i.e. Free (Verse) ghazal. An Azad ghazal does not follow any one metrical pattern in a ghazal. The length of every lilne of a couplet may be different, like:

Rundamaalegala dharisi banthu hosa varshada belagu

Agnithe:rennleyuththa banthu 'chitrabhaana'da belagu

Ko:gilay Bulbul baayigay beega

Ko:gutthive henagalu nabha hariwanthay

uriyuththiday kiwiillada belagu

When we observe poetically, the above two couplets are not of one length i.e. Metre. 'Arasa' has written 'Musalsal' and 'Ghair Musalsal' ghazals also. *Shantarasa* has written a book named *"Urdu Kaavyadalli Madire matthu Yavvana"* i.e. "*Wine and Youth in Urdu Poetry*". He has selected the best couplets of great Urdu poets who were Sufi poets also. His collection is useful to know the significance of the Wine Cult in Sufism.

His powerful pen has produced the same feeling of Nazeer Akbarabadi:

Shantarasa: Madyawoo iday paathreyoo iday saaqi illa

Madyamandirake benki hachchabekinisuwudu

Translation: I have a flask and wine and a cup too but sans Cupbearer; I feel like setting fire to the Tavern.

He has translated some of the Urdu ghazals into Kannada.

Muktaayakka H.S., daughter of Shantarasa is also a ghazal writer in Kannada. In 2002, she compiled her ghazals in Kannada with the title "Nalavattu Gazalgalu" i.e., 'Forty Ghazals". This publication marks the beginning of the genre of ghazal in Kannada literature. This is the first anthology of Kannada ghazals as far as the date of publication goes. Her father, Shantarasa, in his anthology, *Ghazal Mattu Bidi Dwipadi* 'refers to the fact that this publication does not hold true to its name:

"Like all other Kannada poets, my daughter H.S. Mukthaayakka wrote Love Lyrics and published calling them 'Ghazals'. I taught her the features of the ghazal and made her study the genre. Sonn she was able to compose ghazals in Kannada. As far as I know, the first ghazal publication in Kannada was that of Mukthaayakka and it is entitled "Forty Ghazals". Dr. Rahee Quraishi, Head of the Department of Urdu, Gulbarga University, helped her by lending her very useful books on the history, formal features and structure of the genre of ghazal."

There is another anthology of *Muktaayakka* named *"Muvattaidu Gajalgalu"*. Two couplets are here to know her literary style:

Konegoo naanu he:gay baalabe:kennuwudaneega thilididdayne

Kaadu hoo kaaduthingalanthay baalabe:kembudannu arithiddayne

Translation

At last, I could know how to lead life

like the wild flowers and the desert moonlight

Kaadu hakki chukki nela ellawannu edaythumbi no:dutthaynay Badukuwuday nijawendaadaaga chendawaagiralu kalithiddaynay

Faithful Translation:

I'm all eyes to enjoy watching the forest, birds, stars, and the ground the thought that life is real makes my life enjoyable.

Chidananda Sali is the next poet who has name and fame in the artistic world of ghazals in Kannada. He hails from Raichur.

He is an M.Sc. in Mathematics and also in Journalism with an M.Ed., M.Phil., and PGDHRM degrees to his credit. He bagged many awards, prizes and laurels in various literary competitions like Prajavani Story Competition, Poetry Competition in the Christ College, Story Competion organized by Kannada Prabha, Poetry competition conducted by the Sankramana etc. He received Poetry Award, Vasudeva Bhupalam Datti Award, Bendre Grantha Prize, and ....many other awards, laurels and accolades. He strictly adheres to the restrictions of the lyrical form.

For a few days, he worked as a journalist also but now he teaches Maths in a Governement High School. His publications are in the field of Kannada prose and poetry, education, translations from Telugu and Hindi and what not?!

In a nutshell, Hyderabad Karnataka is the birthplace of Kannada ghazal. Dr.Siddayya Puranik Kavyaananda, Dr. K.Muddanna, Kalaananda, Jayatheertha Raajapurohita, Dr.Panchaakshari Hiremat, Devendra Kumar Hakari, Raghavendra Itagi, Raghavendra Rao Jazb ...all these personalities were Kannada and Urudu Scholars. Dr. K.Muddanna composed excellent ghazals in Kannada. Raghavendra Rao Jazb is a great writer of Rubaiyat. He also translated Kannada "Someshwara Shataka" into Urdu.

Dr. Shantarasa, H.S. Mukthaayakka, Jambanna Amarachinta, Siddaram Hiremat, Dr. Dasthgeersab Dinni, Chidananda Sali, are some of the prominent names in Ghazal writing in Kannada. By now there are ghazal anthologies in Kannada by: Dr. Shantarasa, Mukthayakka, Jambanna Amarachinta and Chidananda Sali. He does not limit his expression only to love; he says that any feeling or sentiment in the compass of the ghazal. He is a modern poet as far his poetry is concerned. Couplet or ghazal is a medium of his self-expression. In short, Sali strictly follows the traditional format of the ghazal.

'*Maiva*' is an anthology of Chidananda Sali in which there are 39 ghazals which can be easily divided into 'Ham-radeef' or Muraddaf' ghazals and 'Ghair Muraddaf'. A special aspect of these ghazals is that every ghazal has a caption. Thirteen of the Ghazals are *Ham Radeef* or *Muraddaf*. These ghazals are: Nos: 1, 4, 5, 12, 13, 14, 17, 21, 22, 25, 31, 35, 36. Let us take an example of the ghazal number17 with the title '*Kalegaala*':

Hoowendu eththikonde mullu chuchchidday thiliyalilla

Hridayawendu appikonde kallu kivichidday thiliyalilla

Vishakanyeya nashaybaleyali satthu ho:yithu badukina saviyu Maathinalay

ko:teya katti mallu maadidday thiliyalilla

In this ghazal, the Rhyming words are: *chuchchidday, kivichidday, maadidday.* The Refrain is the term *thiliyalilla.*

The remaining ghazals are 'Ghair Muraddaf i.e., without Radeef. The ghazal Numbers are: 2, 3, 6, 7, 8, 9, 10, 11, 15, 16, 18,19, 20, 23, 24, 26, 27, 28, 29, 30, 32, 33, 34. Ghazal number 2 is 'Murida Manasu' i.e., 'Broken Heart'.

The rhyming words in the above two couplets are: *nadedubittay, saayahodedubittay, nudidubittay.*

Sali has composed an Azad ghazal also. Ghazal number 29, entitled "*Kurudu Kaalu*", i.e., Blind Leg is an Azad ghazal:

Kaalige kannilla aadaroo *no:dutthade*

Thadedashtoo matthay kesara kadege: *o:duththade*

Buddi illada manasu nooru rolligala *mureyuththade*

Kannalli beralaadisidavara paadagala kanneerinda *tholeyutthade*

An Azad ghazal's length is not the same in every couplet or line. The above two couplets are of different lengths.

Sali has tried his hand at composing '*Tharahee*' ghazals also. Tharahee ghazal is a ghazal composed on the metrical model of another poet's couplet, for instance,

in 'Mauna', *ghazal number 30* is a Tharahee ghazal. The poetic pattern or model taken by Sali is that of Dr. C.N.Reddy, a Telugu Lyricist and Jnana Peeta Winner.

The Model Couplet is:

Manushya sattare de:ha awanadu mannali mannaagi koleyuwudu

Mrugawu sattaroo charmawadaradu mrudangawaagi nudiyuwudu

The first couplet of the Tharahee ghazal with the caption 'Mauna' is:

Koduwudaraliha khushiyu padewudaralellendu mauna ke:luthihudu

Kaage-googay haadu nilisiweye yendaadaroo ke:luwawarillavendu?

Bageshree S. says about him while reviewing anthology "Mouna, Ghazalugala Nishyabda Sangeeta" In "...Mouna", Chidananda Sali, ... boldly attempts to re-create the charm of ghazals in Kannada, even while adhering to the strict metrical norms of the form. The following couplet stands proof:

Hoovendu etthikondu mullu chuchchidday thiliyalilla

Hridayavendu appikonday kallu kivichidday thiliyalilla

Nazeer Chandavar, a 'Budding Bard' of Kannada poetry, belongs to the young generation who has a flair for composing ghazals in Kannada. His poetry portrays optimism:

We've to look for a 'dream house'

Even a hovel suffices in the recess of the eyes

His anthology "Kaathara", published by Sameer Publications, Sirsi, is a collection of poems and ghazals. There are five ghazals in this anthology. They are of different metres i.e., lengths. Out of five of his ghazals, three of them have been named: *Kaanabe:ku, Yelliyathanaka, Thoredinnaaga*

The ghazal entitled '*Yelliyathanaka*' reflects the poet's impatience. It runs like Musalsal ghazal:

How long will you be away from me?

How long will you be the bee of the flowers of my yard?

Dr. Dastageer Sab Dinni's anthology is "Kannamundina Belaku" i.e. 'Light before the Eyes'. Published by Lohiya Publication, Bellary. He also comes from Raichur.

He often takes part in Kannada Mushairas'.

His poetic style is that of Daagh Dehlavi. Dinni imitates his poetic simplicity.

The first ghazal in his anthology is a sample for this. It is notable that this is an Azad Ghazal because of the following reasons:

Hoogalashtay araluwudilla	A
Novugaloo araluththave illi	B
Yelegalashtay Baaduwudilla	A
Jeevagaloo baaduththave illi	B

The pattern of this gazal is different from the regular one. The first couplet does not have a rhyme. Therefore, the rhyme scheme is AB. But in the last couplet, we find another scheme:

Muththugalu saagaradallashtay illa	A
Priyay, avu ninnalloo ivay	C

He follows the traditional theme of Love in his ghazals.

Rajendra Kumar Raikodi: A Debutant Writer, who has heart and concern for social causes. He is a lyricist. He is also a member of Singing Skylarks Charitable Trust. He wrote ghazals for the album "Hani Haniyale", released in 2012. These ghazals have been sung by the renowned brother-sister singers, Malashree Kanavi.and Kumar Kanavi:

I'll give you a cup of love wine in drops
My sweet eyes bings intoxication in dark
Why is the futile desire when everything is transient
What remains in the life that is finsihed?!

B.R. Lakshmana Rao, winner of Rajyothsava Award, is a eminent poet. His first anthology is "*Gopi Mattu Gaandaleena*". An example of his ghazal is:

Sans you, everything is futile;

Transquility has also left me sans you.

The above ghazal is beautifully sung by Rafique Sheikh. *Rafique Sheikh*, is a creative music director and composer. His rendition of this ghazal is excellent:'Baala daari sahaneyalli naanu kandenu'

This is a Kannada Ghazal Written By B.R. Lakshman Rao, composed and Sung By Rafique Shaikh. *Arvinda Sringeri* comes from Sringeri, His poems are lyrical. The following composition touches the heart:

O Beloved, you have struck the strings of my heart ;

But does silence prevail?

Basavaraj Mugalkhod, a Hindustani vocalist mesmerises the listeners with his unique voice in rendering the "Edeya thanthi meeti daake innu mauna Eke Eke"

Jambanna Amarachinta, He has published an Anthology of poems and Ghazals in Kannada, entititled "***Mullina Baayilalli Hoo Naallige***".

He follows the traditional style of the ghazal in Kannada. His expression is powerful through expressive words; in the following two couplets he defines humanity and what is being human:

Maanavathay bitthuwawanay mahaan krishika

Maanavathay rachisuwawanay mahaan le:khaka

Maanavathay haaduwawanay mahaan gaayaka

Maanavathay ulisuwawanay mahaan naayaka

Translation

He who sows the seed of humanity is the great farmer

He who constructs humanity is the great writer

He who sings the song of humanity is the great singer

He who protects humanity is the great leader

In Kannada also, we observe great thoughts and trends which have crept in, in the course of time. There are budding poets who are trying their hands at the genre of Ghazal. Every Kannada conference or Sammelana has been arranging "Ghazal Ghoshti". Nowadays Kannada poets are fond of composing ghazals. Until now, I have toured through lyrical world of ghazals. Now ....it becomes easier to know what ghazal is and how generous is its capacity.

Kanakagiri Alla Giriraj, a poet, and Press Reporter, is the father of the anthology "***Noor Ghazal***". He hails from Kanakagiri. His penname is ***"Giri"***. This anthology of his has brought him 'Anannya Kaavya Prashasti', Tumkur. This is the best collection of ghazals published ***during 2013***. In addition to this award, ***Noor Ghazal"*** **bagged** other six Karnataka State Level Awards.

He is the Kannada poet who uses Urdu words to make the literary ambience feel like that of Urdu, for instance, I would like to quote some couplets from two of his ghazals:

Yaake eshtondu Jana aluthtthiddaaray ***kafan*** *suthtthida nanna shavada munde?*

Naa badukiddaaga iuuryaaru bandu bogase thumba jola ittavuralla nanna munde

Translation

Why are so many people shedding tears in front of my corpse covered with the shroud?

These are the people who did not bring even a handful of 'Jowar' when I was alive.

Note: 'Kafan' is an Urdu word

Another sample is:

Neeuu baruuaga kondha nimma hejjegalu mellanittu banni golagummatadalli

Illi nanna ***phaansi*** *gonda prema jeeuu haage mulagide golagummatadalli*

Note: 'Phaansi' is an Urdu/Hindi word.

The Cinema of Karnataka is colloquially called "*Chandanavana*" but as far as the name given to it is "*Sandalwood*".

Contribution of Sandalwood to the propagation of ghazal literature in Kannada is enormous. If we take the couplets of the songs written in Kannada, they have all the features of being couplets. Many versatile and veteran poets have composed ghazals like Chi Udayshankar, M.N. Aradhya, R.N. Jayagopal, Kanagal Prabhakar Shastry, Vijayanarsimha, K.S. Narasimhaswamy, Hunusoor Krishnamurthy, and Ku.Ra. Seethrama Shastry, G.V. Ayyar, Chi Sortt Ashwath, S.K.Kareem Khan, Chi Sadashivayya, Nanju Kavi.

When we take a quick look at the Contribution of Sandalwood Cinema, right from the first Kannada Talkie i.e. 'Sati Sulochana', in 1934, the lyricists composed couplets and ghazals in Kannada also.

Kannada lyricists have written very good couplets and ghazals for situational songs like:

1. Nee Meetida Nenapellavu Ede Tumbi Haadaagide
   Indetako Naa Ninnanu Berevantha Manasaagide.
   Film:Nee Bareda Kaadambari (1985) ..... R N Jayagopal

2. Endendu ninnanu marethu badukiralaaray
   Endendu ninnanu agali naaniralaaray
   Ondu kshna nondaru nee naa thaalalaaray
   Ondu kshna virahawanu naa sahisalaaray
   Film: Eradu Kanasu, Chi Udayashankar

Chidananda Sali, in his anthology, *'Maina'* , has given the addresses and contact numbers of the 55 Ghazal Poets in Kannada,

Now, to draw the curtain, it is indispensable to mention how the lyrical genre of ghazal took twists and turns. During a long journey from the Persian Period to the Present. By going through these pages, a reader or the lover of the ghazal

will be able to understand its thematic, semantic and linguistic significance. The application of the Line, Couplet or the Ghazal is different from situation to situation. I would like to refer to a practical example of a ghazal which refers to the Partition between Pakistan and Bangla Desh. written by him.

Naseer Turabi (1945-) in 1971. But .....in the serial captioned "Hamsafar", the same ghazal is used as the backdrop, referring to the Plight and Psychosomatic suffering of the heroine: *'Wo hamsafar thha magar us say humnawai na thhi'*

Here are the "Lyrics of Woh Hamsafar thha" with English Translation:

At our parting of ways,

Neither you cried nor I,

But then, what's this that neither you nor I slept peacefully

He was my companion but with him I didn't have like mindedness(harmony)

With the (hot) sunshine and shade the world was filled There was no separation

He was my companion ...

There was animosity, Indifference and anguish but,

The one who I was parted with had everything (but) He didn't have unfaithfullness

With the (hot) sunshine and shade...

Put kohl The graininess of the kohl is tough to bear

In the eyes that hold my beloved Who else can be beheld

At the time of parting his eyes had my song

And it was the song that I had never sung aloud

And it was the song that I had never sung aloud

With the (hot) sunshine and shade There was no separation[18]

I would like to draw the curtain of this research work with the statement of David Jalajel in his article entitled "A Short History of the Ghazal" before winding his say, Says:

'The Story is not over yet'

A number of innovations have taken place as a consequence of the ghazal being adopted by poets writing in European languages. Western cultures, the English-speaking ones no less than the others, have a tendency to adopt, adapt, and modify various artistic forms from other cultures to their own needs at a rapid pace, and this is certainly true for the ghazal. From the onset of ghazal writing in German in the nineteenth century, European writers have used the conventional metres of their own languages, rather than trying to emulate the metres of the people from whom they borrowed the ghazal form. Few attempts have been made to adapt the Arabic metres and rhythms into European languages, which is in stark contrast to what had been the case when the Persian and African poets first adopted the Arabian form into their own languages'

REFERENCES

1. Random Thoughts, Thursday, 29th March, 2012 Posted by Kashikeya Vats at 21:53
2. Date: Wed, 14 Aug 96 08:12:00 PDT, From: Ramesh Hariharan (rameshh@tp.ac.sg), Subject: Mir: Faqiraana aaye sadaa kar chale
3. Sher-O Sukhan, http://www.urdushayari.in/2012/04/imam-bakhsh nasikh.html # sthash.e1gQApCq.dpuf
4. Mohammad Ibrahim Zauq: Wikipedia, the free encyclopedia
5. Shafinn's life / Choices, https://shafinnali.wordpress.com/tag/urdu-poetry-with-english-translation
6. http://en.wikipedia.org/wiki/Sarfaroshi_ki_Tamanna
7. http://allpoetry.com/-I-Desire-(With-English Translation)# sthash. SPyNO GmX.dpuf.
8. http://urduwallahs.wordpress.com/2012/08/22/hasrat-mohani-chupke-chupke-raat-din/

9. *shakilakhtar.wordpress.com/2012/05/.../jameel-mazhari-musallas-ghazal*

10. 'Lucknow Ocserver',Lucknowobserver.com/pandit-anand-narain-mulla/Aug 5, 2014

11. Inqilaab Zindabaad-tumblr.com

12. http://urduwallahs.wordpress.com/2013/05/25/noon-meem-rashid-father-of-modernism

13. http://impression-first.blogspot.in/2012/11/ranjish-hi-sahi-dil-dukhane-ke-liye.html

14. http://www.shairoshairi.com/poems.php?poet=Wamiq+Jaunpuri&songtitle

15. Anjuman-e-Mausiqui, History of Ghazal Singing Article

16. http://sufipoetry.blogspot.in/2009/06/yaar-ko-humne-ja-ba-ja-dekha-kalaam.html

17. rekhta.org/most-famous-ghazals?gclid=CNLc-c_6x8ICFVcUjgodqFwANw

18. http://urduwallahs.wordpress.com/2013/11/08/woh-humsafar-tha/

19. www.newhumanitybooksbookheaven.com

CHAPTER V

FINDINGS AND CONCLUSION

CHAPTER V

FINDINGS AND CONCLUSION

INTRODUCTION

The Genre of Ghazal traces its roots in the Classical Arabic Poetry. It was an integral part of another genre called 'Qasida' which was a Eulogy composed in praise of the emperors and their noblemen. Usually the qasida has about one hundred couplets, sometimes not less than fifty or so. It was separated from the qasida and became an independent genre. It is historically studied that this lyrical genre reached Iran in 10th century A.D.

When the ghazal arrived in Iran, it was cherished and nourished richly. In Persian, its ambience was most sufistic. Great Persian poets like Rudaki, Rumi, Firdousi and Hafiz Shirazi brought it up by their personal styles. Among them, Hafiz was an incomparable poet.

With the advent of the Muslims, they brought their culture with language. Meanwhile, in Delhi, when there were Arabian and Iranian soldiers, there took birth a language called "Urdu', which means 'army'. It was a mixture of Arabic, Persian and Hindi.

Ameer Khusrau was supposed to be the first ghazal writer but it was a misconception. In fact, Urdu was born in and around Delhi, but the genre of ghazal was moulded in the Deccan area. It was Quli Qutb Shah who wrote the

first ghazal in Urdu. It is reasonable to say that Ameer Khusrau wrote ghazals in Hindi or we can call it Hindustani i.e., a mixture of both Hindi and Urdu.

Wali Dakhni, the successor of Quli Qutb Shah, is the Chaucer of Urdu. He has compiled an anthology according to the Urdu alphabet, which us called Diwaan. When he went to Delhi to his Spiritual Master, he carried with him his Diwan also. He presented his ghazals in a Poets' Symposium. Thus ghazal was propagated by Wali Dakhni. Golconda and Bijapur rulers encouraged poetry in Urdu.

Soon Ghazal came to enjoy s widespread popularity among Indian Muslims and rulers for many centuries. Sauda, Dard and Mir were the pioneer poets of Delhi. The language got the patronage of the Muslim rulers who were men of letters and lovers of the lyrical genre of ghazal.

During the Golden Period of Urdu poetry, Daagh, Ghalib, Momin Khan Momin and Zauq and the last Moghal Emperor, Zafar, gave a great style to it. Some of the poets were sufistic and the content was also the same. The first freedom struggle in 1857, changed the thoroughfare of the ghazal. It became a medium of patriotism. Many patriotic poets like Iqbal, Ram Prasad Bismil, Chakbast and Akbar Allahabadi composed ghazals to motivate masses.

With the appearance of Althaf Hussain Hali and Mohammad Hussain Azad, the ghazal was taken as a poem used to express natural things also. Ghazal's scope was widened.

In 1950's, there came a group of writers who were called "Progressive Writers". These scholars changed the connotations and denotations of the word ghazal which means to talk to women or flirting. They said that Love is not the only thing required to lead a good life. In society, there are many things to be looked after other than love. The representative poets of this Association were: Faiz Ahamd Faiz, Ali Sardar Jafri, Majrooh Sultanpuri, Sahir Ludhyanvi, N.M.Rashid, Kaifi Azmi and others.

During the same decade, there appeared some musically talented scholars and singers who used the genre of ghazal in Bollywood on one side and on the other, there appeared an independent Art of Ghazal Gayaki. On the firmament of these areas, some names are prominent like: K.L Sehgal, Noor Jahan, Talat Mehmood et al and the ghazal gayaks who where skilled singers are: Begum Akhtar, Mehdi Hasssan, Jagjit Singh, Chitra Singh, Pankaj Udhas, Chandan Das and others.

FINDINGS OF THE STUDY

Ghazal, like any other literary phenomenon, is complex and does not exist in a vacuum, being a result of many inter-related factors which may be: religious, political, psychological, literary and historical.

In any case, I would argue that the influence of Islam on ghazal did go beyond the poetic images and structures, but the influence did not include the Islamic model of the relationship between man and woman. Thus, it may be wrong to assume that the influence of Islam distinguished the experience from other forms of Ghazals.

Finally one finds from the words of the Brown that there are two things which he said to find in the Qasidas the poet takes pleasure in pleasing himself, but he must sing to his patron's tune. Hence, one can say that Qasidas were written to please the patrons and to gain rewards. The intention behind creating a Qasida was to make his ruler a hero, to show his heroic act in love or battlefield, by means of flattering, hardly meant nothing or merely far away from truth.

In Iran, the genre of ghazal flourished richly in the hands of sufisti poets. Their style and model was emulated by the poet in India, Pakistan, Turkey, Germany and America. In India, Deccan is the abode of genesis and the genre prospered gradually in the artistic hands of *Sauda, Mir, Dard, Ghalib, Momin, Zauq*

When in 1857, Delhi was disturbed and the poets sought the royal patronage in Lucknow and Rampur. Lucknow School contributed enormously towards

linguistic refinement of Urdu. They had their own style. *Insha Allah Khan Insha, Mus-hafi and Safi* great Masters of the Ghazal

This was the period when patriotic poetry was composed by revolutionary poets like *Ram Prasad Bismil, Akbar Alahabadi, Hali* and *Iqbal*. With the advent of Azad and Hali on the scene, the theme of the ghazal was given a different look and style.

Ghazal took an abrupt turn when the Progressive Writers dyed it with realistic hues. The themes and motifs were non-traditional. They expressed contradictory feelings and thoughts above the traditional theme of love. *Faiz Ahmad Faiz, Ahmad Faraz, Sardar Ali Jafri, Majrooh Sultanpuri, Sahir Ludhianvi, Kaifi Azmi and Jaan Nisar Akhtar.*

The efforts of these Progressive poets were in vain because of some concrete reasons; they may be that their philosophy of life is materialistic to the point of extremity. Again, poets resumed the Traditional Style. Shaad Azeemabadi, Jigar Muradabadi, Hafiz Jonpuri, Shameem Jaipuri, Firaq Gorakhpuri, Nooh Narvi, Hasrat Mohani and many other poets.

In 1950's, there arose a trend for ghazals in Raagas. Ghazal Gayaki was a new approach to the promotion of ghazal literature. Classically trained singers like Begum Akhtar, Mehdi Hassan, Jagjit Singh and other great masters of Indian Music appreared on the scenario. The blend of lyrics with music created charm. They chose beautiful ghazals and set in the ragas which compatible with the overall ambience of the ghazal. This blend performed miracles because people started humming ghazals without the knowledge of the poet's name. They like the musical presentation of the ghazal.

Bollywood's contribution is also unforgettable owing to the fact that it promoted the beauty of the ghazal with musically composed. The ghazal in the musical form plus the actor(s) emotional performance added flavour to the scene. K.L.

Sehgal, Noor Jahan, Lata, Talat Mehmood, Rafi, Shamshad Begum, Asha Bhonsle and Surayya were some of the significant singers who were popular.

By now, talented ghazals writers introduced multifarious topincs to ghazals. Nothing was left untouched by this genre. Humour, wit and sarcasm also found place in the structure of the ghazal.

Coming to the songs in films, may they be Kannada, Telugu, Tamil or any other language, as I have already mentioned earlier, they do not follow the Persian or Urdu Prosodic Metres; they only abide by Rhyme-and-Radif Pattern, for instance:

Kannada: Maduveya ee bandha
Anuraagada anubandha
Yelelu Janumadaloo
Theerada sambandha

Note: The underlined words are Rhyming words.

To draw the curtain of the topic of translation, I would like to say that there are innumerable possibilities that come under the Genre of Ghazal, for instance, during my research work, I could find out that ***Choudaki pada also*** reads like couplets of a ghazal, with radif. **Chouddaki pada** is a folk art form; it is a traditional song. The performers of 'jogti ' dance, balancing the water filled mini-pot on their head, to the melodious lilting tunes from "choudaki", a folk percussion string instrument, is notable

CONCLUSION

Man's inquisitive nature has always been his aid in finding out means of human advancement. At every step, he analyzes his experiences and proceeds towards '*Pathway to Success*' and *Creative Innovation*. I quote a couple of example:

The first news item that startled people is the following one also, published in the "*The Telegraph*", *on August 15, 2005*:

Ghazaltherapy'forgruff cops: Soft music in police stations will allow officers to de-stress.

There is an article written by Joy Sengupta, Ranchi, on August, 2014.

The news item goes:

Ranchi, Aug. 14: It is used by doctors to get through the strenuous hours of surgery, by corporate houses to beat nerve-wracking tension, by sportsmen to relax. And, soon Jharkhand's police force might jump into the same bandwagon that looks on to music as its salvation. A draft proposal to introduce music at police stations to calm the frayed nerves of the force will be sent to the home department by next week.

This is not the first time such a concept has been conceived. Arvind Pandey, the Ranchi city superintendent of police in 1999, had started off with a similar policy. The only difference was the songs were devotional. The police officer had encouraged his staff to hear *bhajans* in the morning to keep them happy and fresh. Sources said police stations would also be equipped with tape recorders and *ghazal* cassettes. The aim is simple ' allow music to neutralise the stress and improve the not-so-good public relations skills of the police.

D. Ram, a psychiatrist at the Central Institute of Psychiatry, feels inclusion of music at workplaces could do wonders. 'A man working under intense pressure can unwind while listening to soothing music. Music acts like a tranquilliser to the brain,' he added.

The latest and the second example is a discovery in the field of *Medicine*. This discovery is the outcome of the Ghazal Gayaki. It is the therapeutic effect of the Ghazals. This news item was uploaded on October 13, 2014. The caption of the article is:

> *To bring down medication cost, doctor found prescribing Ghazals in place of sedatives*

New Delhi. In an attempt to help people by bringing down medication cost, a city based physician is prescribing *Ghazals* in place of sedative pills to sleep deprived patients.

Doctor Anurag Dixit, who himself is a *ghazal* fan and hobbyist *ghazal* singer, first realized its sedative effects when he performed on the occasion of his college alumni meet.

Dr. Anurag immediately made up his mind to start prescribing *ghazals* to his patients suffering from insomnia.

"The very next day I grouped various ghazals according to power of their sleep inducing effect and coined a new term '*Ghazalin*' for them. I named folder containing less boring ghazals *as Ghazalin 25 mg*, folder with comparatively more boring ghazals as Ghazalin 50 mg and so on," Dr. Anurag Dixit told Faking News, adding that patients usually get the song folders from the chemist outside his clinic at free of cost, "All they have to do is to bring a pen drive."

However, patients are expected to take couple of precautions while consuming Ghazalin.

"First precaution is to use earphone. Otherwise it will be like eating sedative pills together with whole family; it's only you who is suffering from insomnia," explained the assistant to Dr. Anurag, "And the second precaution is to keep liquor away, or the effect could be inverse."

Experts say that Dr. Anurag Dixit's innovation is not only reducing some burden off patients' pocket, but down the line it will also help in bringing down cases where people try suicide by taking overdose of sedative pills. Meanwhile, to compensate for the loss caused due to fall in sale of sedative pills, R&D division of pharma companies are hiring *ghazal singers to create possibly the most boring songs in the world. Companies are expecting* to earn good revenues by selling those ghazals.

BIBLIOGRAPHY

BIBLIOGRAPHY

1. Ali, Shahid Agha.(2012), *Ravishing DisUnities: Real Ghazals in English*, Published by The World's Poetry Archive,
2. Asman Mihrab(1997) (Urdu and Persian) Allahabad: Shabkhun Kitab Ghar.
3. Abd ul – Hawand (1921 – 1922) Gul-e rana. Azamgarh Shibli Akademy.
4. Akbar Haidari Kashmiri. 1995. Editors introduction to Tazkirab – e rekhtah goivari by Ali ul – Hussaini Gardezi. Pp. 9 – 27. Lucknow: Uttar Pradesh Urdu Academy.
5. "Azad Muhammad Hussain. Ed. (1803) 1933 Divan e – zang. Delhi: Umi Printing Works.
6. Ali, (1880–1883) 1982. Ab–e hayat 2d. ed. Lucknow: Uttar Pradesh Urdu Academy. (Facsimile of 1997 ed. Lahore).
7. Ahmad Aijaz. (1971), *Ghazals of Ghalib*, Oxford University Press, New Delhi,.
8. Ali Agha, Shahid. (1992), Translator, *Faiz Ahmad Faiz: The Rebel's Silhouette*, Oxford University Press, New Delhi.
9. Anglo – Indian Words and Phrases and a Kindred Terms, Etymological, Historical, Geographical and Discursive Delhi: Rupa & Co. (Reprint of revised edition, 192)
10. Bahar, Tek Chand (1752) 1865. Bahar – I – ajam. Delhi: Matba – e Siraji.
11. Bailey,T.Grahame.1938.Studies in North Indian Languages. London:Lund Humphries & Co. Ltd.
12. Bauer Thomas and Neuwirth Angelika (Munster and Berlin), *Ghazal as World Literature: Transformation of a literary genre*

13. Begum,Sagheerunnisa. *"Ghazliyaathe Ghalibka Arooz i Thajzia"*, Makthaba Cohn, Bernard S (1985) 1994. "The Command of Language and the Language of Command." In Subaltern Studies W. Writings on South Asian History and Society edited by Ranajit Guha. New Delhi: Oxford University Press. Jamia, New Delhi.

14. Cisti. Unvan and Na immud – Din Rizvi eds. 1990. Abu absamaurwalahe sukhan.: Urdu Samaj. New Delhi

15. Chakravarthy Rajiv. (n.y.), *"Hafez, The Voice of God", 300 Ghazals of Hafiz*, translated into English and Urdu. New Delhi

16. David,Jalajel.(2007), *Arjuman-e-Mausiqui, History of Ghazal Singing Artide A Short History of the Ghazal.* Dalmia, Vasudha 1997. *'Definition of the Lyre'*, the Free Dictionary by Farlex: Online Gazal (Islamic Literature): Encyclopedia Britannica

17. Farhatullah Beg. (1935-1936) 1986. Dihla ki akhiri shamia. Edited by Salah ud – Din. Delhi: Urdu Academy.

18. Farman Fathpuri. 1972. Urdu Shuara ke tazkire aur tazkirab nigan. Lahore: Majlis Taraqqi – e Adab.

19. Faruqi. Shams ur – Rahman. Ed. 1981. Darv – e balaghat. New Delhi: Taraqqi – e Urdu Bureau (3rd Print 1998).

20. Frazer, R.W. (1898) 1915. A Literary History of India. London: T. Fisher Unwin.

21. Faysal's Poetry: *faysalspoetry.blogspot.com* Faruqi Shamsur,Raihman.(n.y.),*A long History of Urdu Literary CulturePart-I.* N P

22. Fallon, S.W. (1886) 1986 A New Hindustani – English Dictionary. Lucknow: The Uttar Pradesh Urdu Academy.

23. Farman Fathpuri. 1977. a. Hindu Urdu Tanazu (Urdu). Islamabad. National Book Foundation. b. Urdu imla aur rasm ul – khat (Urdu). Lahore: Sang – e – Mil Publications.

24. Faruqi. Shamsur Rahman. 1995. "Constructing a Literary History, a Canon, and a
Farhatullah Beg. (1935-1936) 1986. Dihla ki akhiri shamia. Edited by Salah ud – Din. Delhi: Urdu Academy.

25. Farman Fathpuri. 1972. Urdu Shuara ke tazkire aur tazkirab nigan. Lahore: Majlis Taraqqi – e Adab.

26. Faruqi. Shams ur – Rahman. Ed. 1981. Darv – e balaghat. New Delhi: Taraqqi – e Urdu Bureau (3rd Print 1998).

27. Theory of Poetry: Ab – e Hayat (1886) by Muhammad Husain Azad (1830 – 1910).

28. FitzGerald,Edward,(n.y.),*"Rubaiyaath-e Hakeem Umar Khayyam"* rendered into English Verse By "Eqbal" Publication: Tehran, Iran.

29. Ghalib,Mirza.(March 1998), *"Great Poet Mirza Ghalib, 200th Birth Anniversary"*, Ministry of Information and Broadcasting, Govt.of India,Dhriti Printers, New Delhi Edited by Khaliq Anjum. New Delhi: Ghalib Institute.

30. Ghalib, Mirza Asadullah Khan. 1984 – 1993. Ghalib ke khutut (Urdu). 4 Vols.

31. Ghalib, Mirza .1986. Divan – ghalib kamil, tarikhi tartib se (Urdu). Edited by Kali Das Gupta Riza, Bombay : Sakar Publications.

32. Gardezi, Ali ul Husaini 1995. Tazkirah – e rekhtah goiyan. Edited by Akbar Haidari Kashmiri. Lucknow: Uttar Pradesh Urdu Academy.

33. "Ghalib". Mirza Asadullah Khan. 1969. Khutut – e ghalib. Edited by Ghulam Rasul Mihra 2 vols. Lahore: Punjab University.

34. (1958) 1982. Divan– e ghalib. Edited by Imtiyaz Ali khan Arshi. New Delhi: Anjuman Taraqqi – e Urdu.

35. Ghiyas ud – Din Rampuri, Mulla (1826) 1893. Ghiyas ul – lughat. Kanpur: Matba – Intizami.

36. Hafiz Shirazi, Khvajah n.d. Divan – e hafiz (Persian and Urdu). Edited and translated by Qazi Sajjad Husain. Delhi: Sabrang Kitab GhaGupta Harsh K, Parsher-Sen-Alok, BalaSubramanyam.D,(n.y.)Editors, *Deccan Heritage*, University Press.

37. "Hali". Altaf Husain. (1893) 1969 Muqaddamah – e shir a sham. Edited by Rashid Hasan Khan. New Delhi: Maktaban Jamiah.

38. "Hatim", Shaikh Zahur ud – Din Shah. (1755 – 1756) 1975. Divan zadah. Edited by Gulam Husain Zulfiqar. Lahore: Maktabah Khavaban – e Adab.

39. http://allpoetry.com/-I-Desire-(With-English Translation) GmX.dpuf.

40. http://en.wikipedia.org/wiki/Sarfaroshi_ki_Tamanna

41. http://impression-first.blogspot.in

42. http://sufipoetry.blogspot.in

43. http://urduwallahs.wordpress.com ,hasrat-mohani

44. http://urduwallahs.wordpress.com, father-of- modernism
http://urduwallahs.wordpress.com,woh-humsafar-tha

45. http://www.poetryfoundation.org/learning/glossary-term/ghazal

46. http://www.spiritualfoundation.net/sufisymbolism.htm# 110671778

47. http://www.shairoshairi.com/poems.php

48. http://www.fakingnews.firstpost.com, published on 13/10/2014 by idiot420

49. http://www.urdushayari.in/2012/04/imam-bakhsh-nasikh.html Hudson, William Henry. (n.y.) *An Introduction to the Study of Literature*, Kalyani Publishers, New Delhi.

50. Ibrahim II Shah, Adil. (1956*), KItab-I-Nauras*, Bharatiya Kala Kendra, 5-B Pusa Road, New Delhi.

51. Inqilaab Zindabaad-tumblr.com

52. Iqbal, Mohammad.(1992),*Shikhwa and Jawaab-e-Shikhwa*, Translated by Kushwanth Singh, Oxford University Press New Delhi.

53. 'Ismat Javed. 1992. "Vali ka sal – e vafat; ek shubhah aur us ka izalah" (Urdu) Iqbal Adabiyat – urdu nambar (April – July): 337 – 54.

54. Jalibi, Jamil 1977. Tankh – e adab – e urdu (Urdu). Vol. 1. Delhi: Educational Publishing House.

55. Jamal Husain, Qazi. 1993. "Dibachah–e-Ghurratul–kamal ki ma 'naviyat' (Urdu) khun 168 (Mar. – May): 9 –14

56. Jurat. Qalandar Bakhsh 1971. Kulliyat (Urdu). Edited by Nur ul – Hasan Naqvi garh: Litho Colour Printers.

57. Junaidi, Abdul Haq.(1984), *Urdu A dab Ki Tareeq*, Educational Book House, Alligar

58. Madam. Zahir ud – Din 1981. Sukhanvaran – e Gujarat (Urdu). New Delhi: Bureau for the Promotion of Urdu. Government of India.

59. Mir. Muhammad Taqi. (1783) 1928. Zikr – I Mir (Persian). Edited by Maulvi 'Abd ul – Haq. Aurangabad: Anjuman Taraqqi – e Urdu.

60. Mir. Amman (1804) 1992. Bagh o bahar (Urdu). Edited by Rashid Hasan Khan. New Delhi: Anjuman Taraqqi – e Urdu. Hindi.

61. Mir. Hasan (1774-1778). Tazkirah – I Shuara (Persian). Edited by Maulvi Habib ur – Rahman Khan Sharvani. Aligarh : Anjuman Taraqqi – e Urdu.

62. Muhammad Aufi. (1220-1227) 1954(1333 Shamshi). Lubab al – albab (Persian). Edited by E.G. Browne and Mirza Abd ul – Vahhab Qazvini. Teheran: n.p.

63. Mushafi, Shaikh Ghulam Hamadani. (1794-1795) 1933. Tazkirah – e Hindi (Persian). Edited by Maulvi Abd ul – Haq. Aurangabad: Anjuman Taraqqi – e Urdu.

64. Naji, Muhammad Shakir, 1989. Divan – e shakir naji (Urdu). Edited by Iftikhar Began Siddiqi. New Delhi: Anjuman Taraqqi – e Urdu, Hind.

65. Nasikh, Shaikh Iman Bakhsh, 1847. Kulliyat (Urdu). Lucknow: Matba – e Maula.

66. Nasir, Shah Nasir ud – Din 1971. Kulliyat (urdu). Vol. 1. Edited by Tanvir Ahmad Alavi. Lahore: Majlis Taraqqi – e Adab.

67. Navidi, Alim Saba. 1994. Maulana baqar agah ke adabi navadir (urdu). Madras: Tamil Nadu Urdu Publications.

68. Nizami, Fakhr – e Din. (1421-1434) 1979. Msasnavi kadam rao padam rao (Urdu).Edited by Jamil Jalibi. Delhi: Educational Publishing House.

69. Nusrati Bijapuri. 1959. Ah namah (Urdu). Edited by 'Abd ul – Majid Siddiqi. Hyderabad: Salar Jung Dakani Publishing Committee.

70. Kaif Saraswathi, Saran.(1991), *Akbar Allahbadi and His Poems*, by Raj Pal & Sons, Delhi.

71. K.C. Kanda. (2012), *Urdu Ghazals: An Anthology*, by, Stering Publishers Ltd. New Delhi.

72. K.C. Kanda. (2010), *Masterpieces of Humorous Urdu Poetry*, by Stering Publishers, P.Ltd. New Delhi.

73. K.C. Kanda. *(*2012), *Urdu Ghazals: An Anthology*, by Stering Publishers, Ltd. New Delhi.

74. Khan – e Arzu. Siraj ud – Din Ali Khan. (1747-1751) 1992. Navadi al – alfaz (Persian) Edited by Sayyid Abdullah. Karachi: Anjuman Taraqqi – e Urdu. (First published in 1951)

75. Khub Muhammed Gisti. Shaikh (1578) 1993 Khub Urdu. Edited by Ali Jafri, Gandhi Nagar: Gujarat Urdu Academy.

76. Khusrau. Amir Yamin ud – Din. 1916. Kulliyat (Persian). Edited by Hamid Shahabadi Kanpur: Naval Kishor Press.

77. (1317 – 1318) 1948. Nuh sipihr (Persian). Edited by Vahid Mirza. Calcutta: Oxford University Press for the Islamic Research Association. (The date given on the English title page is 1949).

78. Khvajah Altaf Husain. (1893) 1953. Muqaddamah – e shir o shatri (Urdu). Allahabad: Ram Nara in Lal.

79. Ibrahim Ashk. 1996. Agahi (Urdu). Mumbai: Takmil Publications.

80. Ihikhar, 'Abd ul – vahhab. (1758-1759) 1968. Tazkirah – e benazir. Edited, abridged and translated into Urdu by 'Ata Kakvi (original in Persian). Patna: 'Azimushshan Book Depot.

81. Insha, Inshaallah Khan, and Mirza Muhammad Hasan Qatil. (1809) 1850. Darya – I latafat (Persian). Murshidabad: Matba – e Aftab – e Alamtab.

82. Jafar Ali. Lucknow: Maktabah Qutb ud – Din Ahmad.

83. "Jauhar" De'obandi, Budh Prakash Gupta. 1985. Naghmah – e napis, tazkirah–e shiara–e hanud. 1901-1925. Lucknow: Fakhr ud – Din Ali Ahmad Memorial Committee.

84. K.C. Kanda. (2011), *Master Couplets of Urdu Poetry*, by Stering Publishers, Ltd. New Delhi.

85. K.C. Kanda. (1996), *Master Couplets of Urdu Nazm*, by Stering Publishers, Ltd. New Delhi.

86. Kejariwal, O.P. (2003), *Ghalib In Translation*, USB Publishers' Distributors Pvt

87. Khamran, Gilani.(1988), 1988*Cultural Images in Post Iqbal World*, Bazm-I-Iqbal 2-Club Road, Lahore.

88. Khalili Irfan.(2001), *Baith Baazi*, Markazhi Maktaba Islami Delhi.

89. K.Kumar, Shiv.(1995), *The Best of Faiz (Faiz Ahmad Faiz)*, USB Publishers Distributors Pvt, Ltd.

90. K.Kumar, Shiv. (1992), *Selected Poems of Faiz Ahmad Faiz*, Viking Penguin Books India Ltd, 25. Ludhyanvi Sahir, *"Thalqiyaan"*, Hindi Book Centre, New Delhi.

91. Khvajah, Mushfiq. 1972. "Muqaddamah". Editors introduction to Khush marikah zeba by Saadat Khan Nasir. Vol. 1. Lahore: Majlis Taraqqi – e – Adab.

92. Madam. Zahir ud – Din 1981. Sukhanvaran – e Gujarat (Urdu). New Delhi: Bureau for the Promotion of Urdu. Government of India.

93. "Mir" Muhammad Taqi(1935)1979. Nikatush–shuara. Edited by Abdul–Haq. Karachi:AnjumanTaraqqi–e Urdu.

94. Mir. Muhammad Taqi. (1783) 1928. Zikr – I Mir (Persian). Edited by Maulvi 'Abd ul – Haq. Aurangabad: Anjuman Taraqqi – e Urdu.

95. Mir. Amman (1804) 1992. Bagh o bahar (Urdu). Edited by Rashid Hasan Khan. New Delhi: Anjuman Taraqqi – e Urdu. Hindi.

96. Mir. Hasan (1774 – 1778). Tazkirah – I Shuara (Persian). Edited by Maulvi Habib ur – Rahman Khan Sharvani. Aligarh : Anjuman Taraqqi – e Urdu.

97. Muhammad Aufi. (1220 – 1227) 1954(1333 Shamshi). Lubab al – albab (Persian). Edited by E.G. Browne and Mirza Abd ul – Vahhab Qazvini. Teheran: n.p.

98. Mushafi, Shaikh Ghulam Hamadani. (1794 – 1795) 1933. Tazkirah – e Hindi (Persian). Edited by Maulvi Abd ul – Haq. Aurangabad: Anjuman Taraqqi – e Urdu.

99. Naji, Muhammad Shakir, 1989. Divan – e shakir naji (Urdu). Edited by Iftikhar Began Siddiqi. New Delhi: Anjuman Taraqqi – e Urdu, Hind.

100. Nasikh, Shaikh Iman Bakhsh, 1847. Kulliyat (Urdu). Lucknow: Matba – e Maula.

101. Nasir, Shah Nasir ud – Din 1971. Kulliyat (urdu). Vol. 1. Edited by Tanvir Ahmad Alavi. Lahore: Majlis Taraqqi – e Adab.

102. Navidi, Alim Saba. 1994. Maulana baqar agah ke adabi navadir (urdu). Madras: Tamil Nadu Urdu Publications.

103. Nizami, Fakhr – e Din. (1421 – 1434) 1979. Msasnavi kadam rao padam rao (Urdu).Edited by Jamil Jalibi. Delhi: Educational Publishing House.

104. Nusrati Bijapuri. 1959. Ah namah (Urdu). Edited by 'Abd ul – Majid Siddiqi. Hyderabad: Salar Jung Dakani Publishing Committee.

105. Lewis. Franklin D. 195. "Reading, Writing and Recitation: Sanali and the original of the Persian Ghazal". Ph.D. diss., University of Chicago.

106. 'Lucknow Ocserver'.(Aug 5, 2014), Lucknowobserver.com

107. Meenaayi,Anwar.(1994),*Shahkaar-e A rooz-o Balaagbath*', Unity Printers, Salaar Daily, Bangalore.

108. Qaim Chandpuri. 1995. Kulliyat- e -qaam (urdu). Vol.1. Edited by Iqtida Hasan. Lahore:Majlis Taraqqi – e Adab.

109. Platts, John T. (1884) 1974. A Dictionary of Urdu. Classical Hindi and English. Delhi: Oxford University Press.

110. Premchand. 1983.' Sahitya ka Uddeshya '(Hindi). Allahabad: Hanis Prakashan.

111. Premchan. 1997. Premchand: kuchh vicar (Hindi). Allahabad: Sarasvati Press.

112. Pritchett, Frances W. 1994. Nets of Awareness: Urdu Poetry and its critics. Berkeley: University of California Press.

113. Russell, Ralph and Khurshidul Islam, 1968. Three Mughal Poets: Mir. Sauda. Mir Hasan Cambridge: Harvard University Press.

114. Mir: Faqiraana aaye sadaa kar chale, (Date: Wed, 14 Aug 96), From: Hariharan

115. Rahi Fida. 1997. Darul–ulum latifiyah vehir ka adabi manzar namah (Urdu). Cudappah: Abul Hassan Academy.

116. Robinson, Francis 1974. Separatism among Indian Muslims. Cambridge: Cambridge University Press.

117. Rocher, Rosane. 1983. Orientalism. Poetry and the Millenium: The checkered Life of Nathaniel Brasse Halhed 1751-1830. Delhi: Motilal Banarsidass Saksena. Babu Ram 1952. Dakkhini Hindi (Hindi). Allahabad: Hindustani Academy.

118. Sharar. Abdul Halim. 1975. Lucknow: The Last Phase of an Oriental Culture. Edited and translated by E.S. Harcourt and Fakhir Hussain. London: Patil Elek.

119. Siddiqi. M. Atique. 1963. Origins of Modern Hindustani Literature: Source Material: Gilchrist Letters, Aligarh: Naya Kitab Ghar.

120. Saksena. Ram Babu 1941. Tarikh – e adab – e urdu (Urdu). Translated by Mirza Muhammad 'Askari. Lucknow: Naval Kishor Press. (Originally composed in English as History of Urdu Literature).

121. Schimmel, Annemarie 1975. Classical Urdu Literature from the beginning to Iqbal Vol. 8, fasc. 3 of History of Indian Literature, edited by Jan Gonda. Wiesbaden: Otto Harrassowitz.

122. Sadiq. Muhammad. (1964). 1984. A History of Urdu Literature 2d ed. Ed. Delhi: Oxford University Press.

123. Saksena, Ram Babu (1927) 1990. A History of Urdu Literature. New Delhi: Asian Educational Services.

124. Sayyed Ejaz.(n.y.),*Muqtasar Tareeq-e-Adab-e- Urdu*,Urdu Kitab Ghar Delhi

Schimmel. Annemarie. 1975. Classical Urdu Literature from the Beginning to Iqbal. Vol. 8 fasc. 3 of A History of Indian Literature, edited by Jan Gonda. Wiesbaden: Otto HarrassowitzSengupta, Sagaree.1994. "Krisna the Cruel Beloved Harishchandra and Urdu.Annual of Urdu studies 9:133– 52.

125. Shafiq Aurangabadi. Lachini Natan. (1762) 1968. Chamanistan –e shaara (Urdu). Edited. A bridged and translated into Urdu in Tin tazkire by 'Ata Kakvi' (original in Persian). Patna: 'Azim ush – Shan Book Depot.

126. Shah Hatim (1755-1756) 1975. Divan zadah (Pretace only: in Persian). Edited by Ghulam Husain Zulfiqar. Lahore: Majlis Taraqqi – e Adab.

127. Shah Alam II (1792 -1793) 1965. Aja ib ul – qisas (Urdu). Edited by Rahat Afza Bukhari. Lahore: Majlis Tarqqi – e Adab.

128. Shah. 1991–Intikhab–e kalam–e hatim (Urdu). Edited by Abdul–Haq. New Delhi:Delhi Urdu Academy.

129. Shams ul – lughat (1804 – 1805) 1891 – 1892. Bombay: Matba – e Fath ul – Karim.

130. Sherani, Hafiz Mahmud. 196. Maqalat – e sherani (Urdu) 2 vols. Edited by Mazhar Mahmud. Sherani. Lahore: Majlis Taraqqi – e Adab.

131. Shukla, Wagish. 1997. Review of The Nationalisation of Hindi Traditions, by Vasudha Dalmia. The Book Review (New Delhi) (October): 20.

132. Siddiqi Hasan Khan, Navab. 1876. Shama – I anjuman (Persian). Bhopal: Matba – Shafi Jahani.

133. Siddiqi. M. Atique. 1963. Origins of Modern Hindustani Literature: Source Material Gilchrist Letters. Aligarh: Published by the author.

134. Siddiqqi. Zafar Ahmad. 1995. "Abru ka iham" (Urdu). Shabkhun 188 (November)47-54

135. Siraj Aurangabadi. (1940) 1982. Kulliyat (Urdu). Edited by Abd ul – Qadir Syal. New Delhi: Bureau for the Promotion of Urdu. Government of India.

136. Sukhan Dihlavi. Fakhrud – Din (1859). 1918. Sarosh–e sukhan (Urdu). Lucknow: Nayal Kishor Press.

137. Sulaiman Nadvi, Maulana Sayyid. 1939. Nuqush–e sulaimani (za) Azamgarh: Maani Press.

138. Surur, Rajab Ali Beg. (1843) 1990. Fasanah – e aja ib (Urdu). Edited by Rashid Khan. New Delhi: Anjuman Taraqqi – e Urdu (Hindi).

139. Tamanna Aurangabadi. (1780 – 1781) 1936. Gul – aja ib (Persian). Edited by Abd ul – Haq. Aurangabad: Anjuman Taraqqi – e Urdu (Hindi).

140. Tara Chand. 1944. The Problem of Hindustani. Allahabad: Indian Periodicals Library

141. Tewary. R.S. 1984. A Critical Approach to Classical Indian Poetics, Varanasi Orientalia.

142. Todorov, Tzvetan. 1986. Symbolism and Interpretation. Translated by Katheri Ithaca: Cornell University Press.

143. Vaj hi, Mulla (1609-1610) 1991. Qutb mushtari (Urdu). Edited by Tayyab Gulbarga: Maktabah–e Rifah– Am.

144. Vali Gujarati (1945). 1996. Kulliyat – e Vali (Urdu). Edited by Nur ur – Hasan. Lahore: Al Vaqar Publications.

145. Willat, Major (1941). A text book of Urdu in Raman Script. Delhi: Oxford University Press.

146. Yakta, Ahad Ali Khan (1798) 1943. Dastur al – jasahat (Persian). Edited by Imtiyaz Ali Khan Arshi. Rampur: Raza Library.

147. Yule, Henry and A.C. Burnell. (1886) 1986. Hobson – Jobson. A Glossary of Colloqusal.

148. Zandi, Ali jawad 1970. ' Do atabi iskul "(Urdu). Lucknow: Nasim Book Depot.

AKSHARA GRANTHALAYA
ACC.NO. 049549

049549